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# YOUR LEATHERWORK

*by Betty Dougherty*

*with one hundred and thirty  
full-page plates and diagrams  
by the author*

Chas. A. Bennett Co., Inc.  
PEORIA, ILLINOIS



SYLVAN PRESS

*by the same author*  
YOUR LINOCRAFT

FIRST PUBLISHED IN 1947  
REPRINTED IN 1948 (TWICE), 1949, 1951  
SYLVAN PRESS LTD., 24 MUSEUM STREET, LONDON W.C.1.  
PRINTED AND BOUND BY HUNT, BARNARD AND COMPANY LTD  
AYLESBURY, BUCKINGHAMSHIRE  
MADE IN GREAT BRITAIN

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## FOREWORD

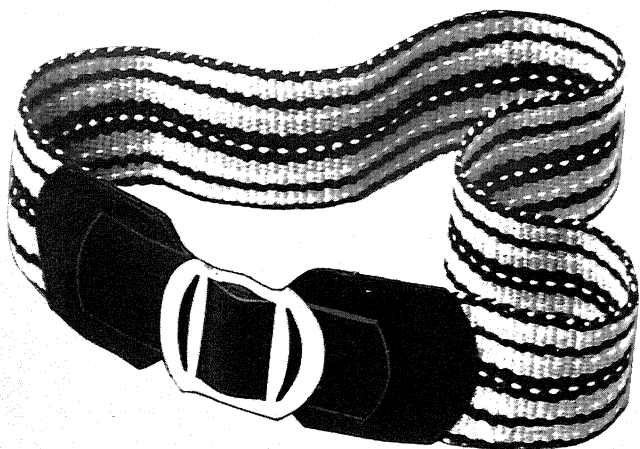
THE INADEQUACY OF MANY TEXT BOOKS PURPORTING to deal with craftwork results from their compilation by "writers of books" with but meagre experience in the practice of the craft. This book is different. Miss Dougherty has set forth in a most comprehensive manner the knowledge gained from her own experience both as designer, crafts-woman and teacher. This experience has intensified her conviction in relation to production, whether by hand or machine. Firstly an article must be well designed and secondly it must be well made.

The high quality of work, from the above viewpoint, which has been achieved in classes under Miss Dougherty's guidance, qualifies her to write this book, which will do much to raise the standard of Leatherwork as a hand craft.

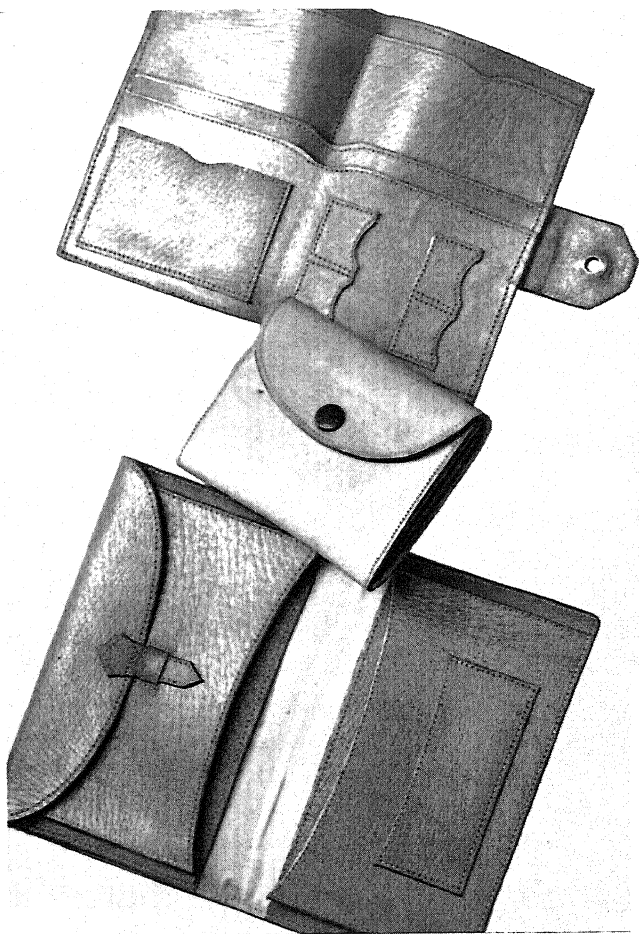
*Margaret Owen*

INSTRUCTOR IN CHARGE OF THE DEPARTMENT  
OF WOMEN'S CRAFTS, EALING SCHOOL OF ART.

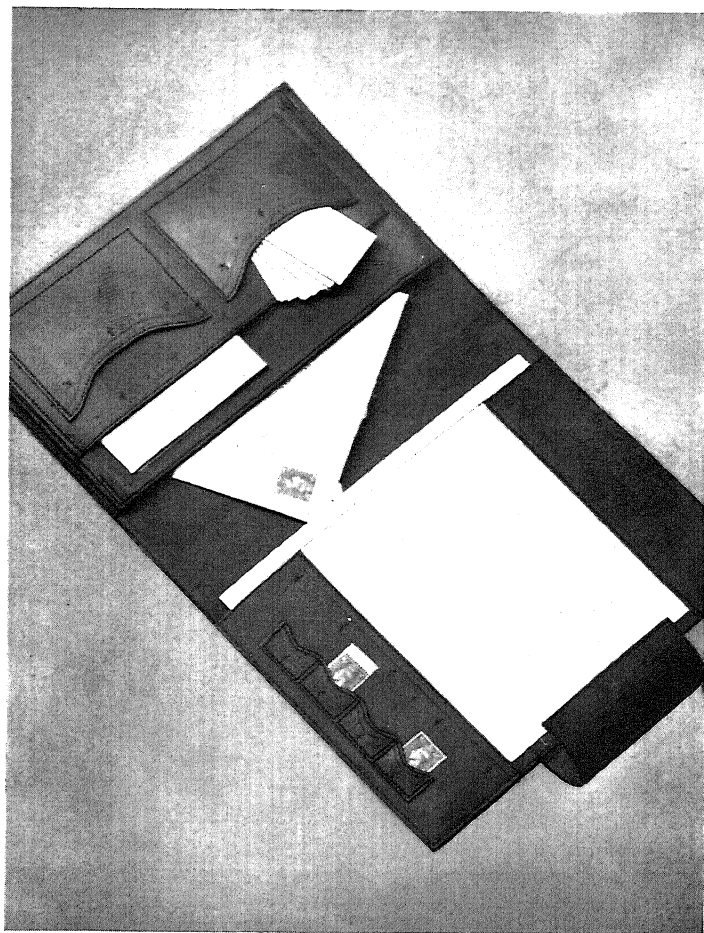




*Belts showing the decorative application of leather. Above, a woven belt with simple shapes in black calf to hold the buckle. Below, the suede and the grain side of the leather exploited for contrasting texture on felt.*



*Above, wallet on the principle of that on page 57. Centre, purse in natural sheepskin, the pattern for which is printed inside the jacket of this book. Below, wallet described on page 60.*

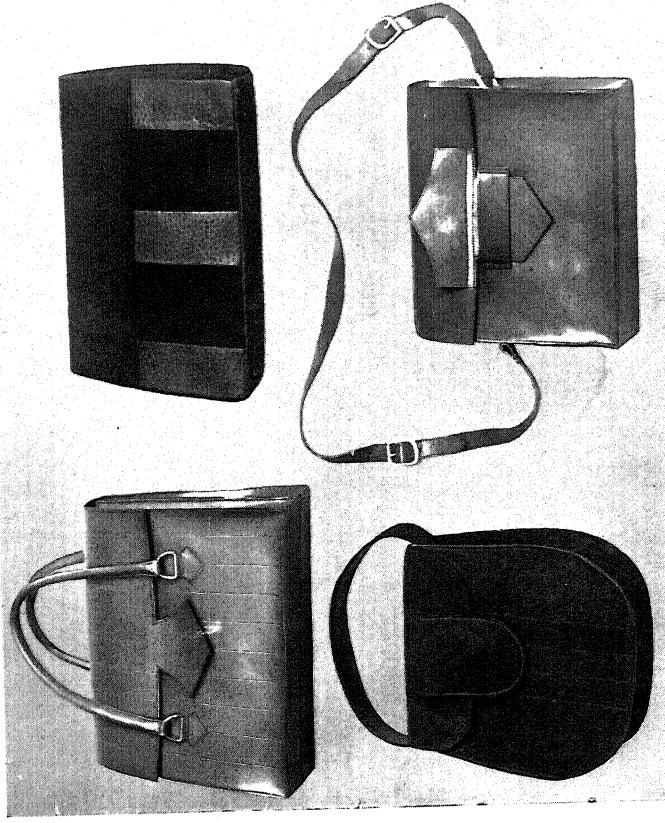


*Originally made in calf with tooled decoration, this writing compendium is just as attractive if made in fine grained sheepskin.*

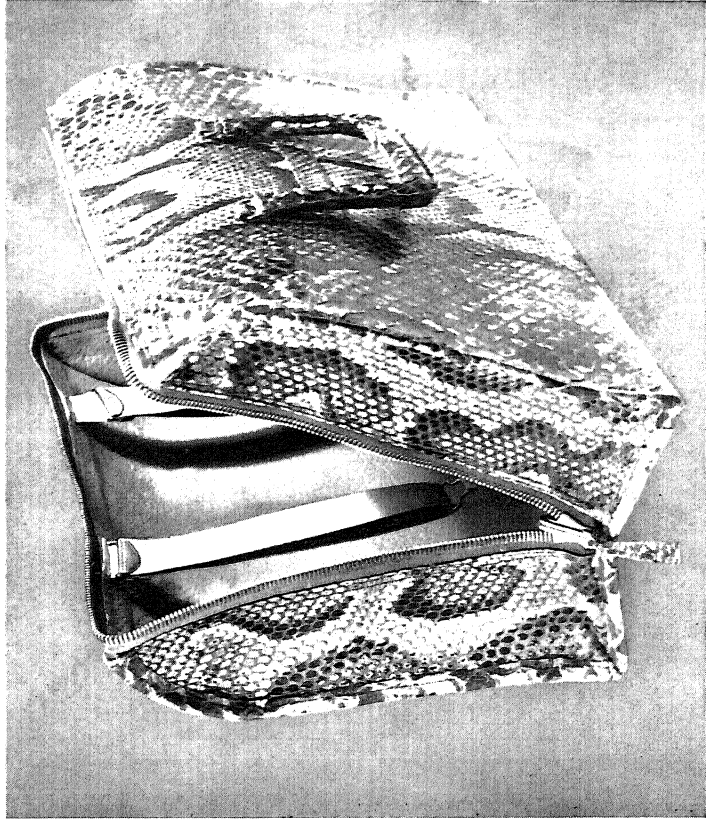
*The pattern is very simple to construct.*

*The construction of the bag in the bottom left-hand corner is described in detail on pages 87-91. The other handbags illustrate the results of selecting and combining principles of design stated in*

*Chapter 2.*



*Diagrams for the pattern and detailed instructions for making this zip-fastened week-end bag are given on pages 93-96. The original was made in python skin, but "heavy," sheepskin, hide or any strong leather can be used as a substitute.*



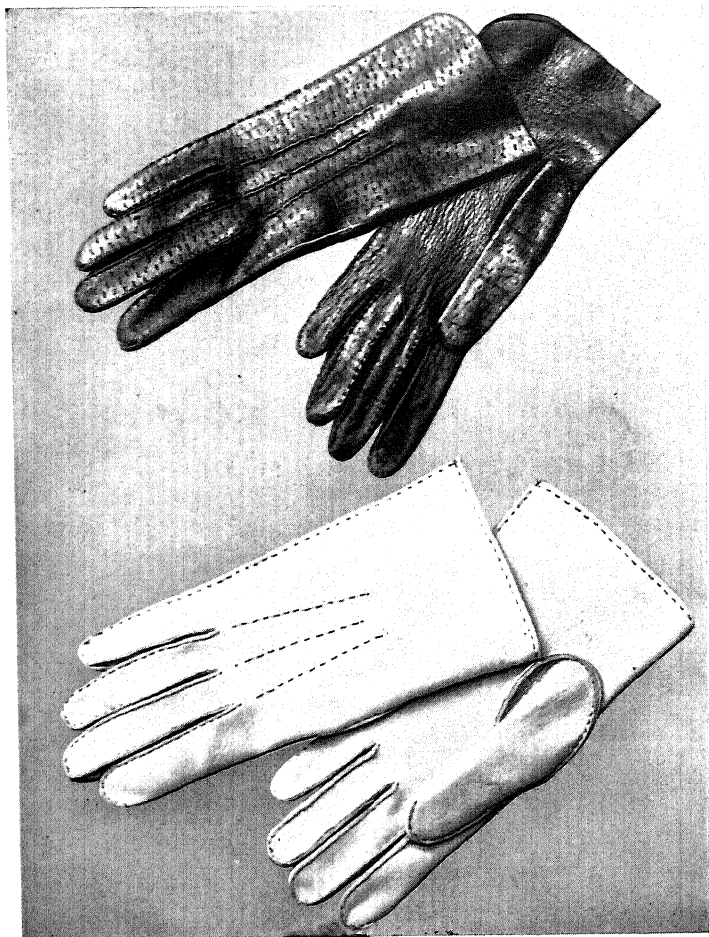


*There is simple dignity in this design in two leathers of contrasting colour and texture. The purse, from the skiver used to line the bag, is decorated with the pigskin offcuts.*





*Above, sling-back, peep-toe sandals in patterned sheepskin. Below, moccasins in suede, lined with rabbitskin. For additional strength, a light hide sole has been stitched on.*



*Above, ladies' gloves in black peccary, pull-on style.  
Below, gentlemen's gloves in natural chamois, stitched in a contrasting  
colour.*

## INTRODUCTION

HOW SAD IT IS TO REVIEW ONE'S EARLY EFFORTS IN the light of experience, especially when materials available now compare so unfavourably with those previously obtainable, and are, alas, often mutilated in our ignorance. One comfort which may be drawn from such a review, however, is the progress which can be made under adequate instruction, and by the exercise and development of personal taste in design, so that one has the ability to carry out an idea conceived, perhaps as a necessity, or even as a whim.

Before 1939, natural calf and high-quality sheepskins were in use in schools to teach staining, modelling, tooling, and thonging, but as the exigencies of war demanded sacrifice of this type of leather for a more urgent purpose, the craft became mechanised, as it were. Thonging almost disappeared, and tooling, staining and modelling were no longer possible on the grained sheepskin that formed the bulk of the leather allocation to schools. Concentration on design, simple shapes, good combination of textures and colours, and good proportions evolved from this necessity, and leather goods produced in day and evening classes of adults tended to aspire to the professional finish of high-class leatherwork. An excellent standard has been attained in most schools, and one looks forward to the day when better students can be rewarded with finer material on which to expend their energies.

So this book is for those who want assistance in making

articles of contemporary design, using the material available today to the best advantage, having regard to their peculiar characteristics, and not to those who still endeavour to impose on unsuitable material a traditional form of decoration and construction.

Speaking generally, fancy grained sheepskins are already sufficiently decorative in their texture, and can rarely stand the additional fussiness of thonging; they need simple but interesting design, and that is the approach I wish to take in the following pages. "Fitness for purpose" is an overworked but wholesome truth. Raw material must be suitable in scale to the article attempted—one would never make a wallet from cowhide, or a travelling bag from skiver. The size of the grain pattern has also to be taken into consideration when choosing material, and although a fine-grained pigskin can be used to make a big bag, a large-grained imitation crocodile skin can scarcely be used for a small purse.

Assistance in all these considerations is given throughout the book, the body of which is gleaned from my teaching experience and my own experiments.

The educational value of leatherwork must on no account be overlooked. I consider the inclusion of this subject in a curriculum invaluable for teaching children and adults to be tidy, accurate, workmanlike and individual. The practice of a craft plays a large part in the moulding of character, as the teaching of leatherwork to Youth Club members, in Evening Institutes and at Army Education Centres has clearly indicated. This, if only in a small way, has its repercussions in the social life of the community.

Any work done with the hands engenders a mutual respect in those participating, and in most cases, by becoming capable exponents of their craft, the craftsmen face with more confidence other problems of everyday life. In other words, in order to become tidy, accurate, workmanlike and individual, their minds are trained in this way,

and react unconsciously with clarity, decision and promptitude. Rehabilitation centres are an excellent example of this.

I hope my readers will find pleasure as well as educational value in making some of the articles in this book, and in learning to design and carry out individual pieces of work of sound construction and good finish. It has been my endeavour to give complete instruction on these latter points, but a little professional teaching demonstration is desirable in conjunction with written description where it is not always possible to arrive at the conclusion of a problem without much wordy preamble.

The most needful thing when practising a craft is the desire and the will to experiment, and not to be satisfied until a perfect result is obtained. Given this, which is the keynote of British craftsmanship, both teacher and student can proceed busily and happily to the same end.

I wish to acknowledge the kindness of my friends and students for lending their work to be photographed: Mrs. Scouse for the purse on page 10, and Miss Margaret Owen for the wallet beneath it on the same page; Miss Morby for the sandals on page 15, and Miss Lily Hale for the gloves on page 16.

My thanks are also due to Miss Mary Allum, who coped with my manuscript.

*B.J.D.*



## CHAPTER ONE: MATERIALS

### ESSENTIALS

*Paper* : Strong, new paper on which to draw your pattern (not crumpled from being round a parcel, and *not* newspaper).

*Penknife and Scissors* : Both very sharp.

*Cutting Board* : This should be clean and perfectly smooth. Do not choose a piece of wood with a pronounced grain, or a piece of cardboard with an uneven surface. A sheet of picture or plate glass is ideal for this purpose. Let it be as big as possible to avoid slipping suddenly off the edge when cutting.

*Metal Ruler* : Preferably steel

(1) because you will be sure of a straight edge ; steel does not warp.

(2) because a wooden or plastic ruler suffers when you cut along it with a sharp knife ; you cannot avoid taking chips out of it.

*Set-square* : To make a perfect right-angle when drawing up your pattern. The necessity for this cannot be over-emphasised, and if you have no access to a geometrical instrument, you can use the mechanically-cut corner of a postcard, Christmas card or sheet of strong paper.

*Pencil* : Always well sharpened.

*Paste and Glue* : Paste of a wet consistency—flour and water, etc.—cold glue such as Durafix, Acrabond, Duroglue.

*A Press* : This can be contrived at home by obtaining two large flat surfaces (about 15" by 20" is a useful size) and piling on top of these all the books in the book-case, your sewing machine or flat irons.

*A Duster* : To rub over your work when pasting together ; and, if possible, another for polishing raw edges.

*Thread* : Linen thread for handbags and travel goods. Fine gloving thread for small articles.

*Interlining* : Sometimes necessary to back up leather or skiver to increase strength and keep the shape of the article. Manila card, strawboard, cardboard, cartridge paper, tailor's canvas or wadding may be used according to the article to be made.

When using any stiffening such as strawboard and cardboard, or even cartridge paper in small articles, a space of at least  $\frac{1}{8}$ " should be left at all folds. This acts as a hinge and enables the leather to fold more exactly.

#### LUXURIES

*Six-way Punch or Single Hole Punch* : For making holes for press-stud or dome insertion.

*Press-stud Tools and Studs* : These are made in a variety of sizes, and you must be sure to get the right tools for the size of stud you have.

*Eyelet Punch* : Made especially with removable punches for various sized eyelet studs. Again, make sure to fit the studs to the punch.

*Stitch Tool* : This is a useful instrument for making holes for handstitching. It looks like a fork with about five prongs which make a row of holes, evenly spaced.

*Mallet* : Wooden, for putting in press-studs, domes, etc.

*Oilstone* : To keep your knife sharpened.

*Sewing Machine* : To sew your article together. An ordinary hand, treadle, or electric sewing machine can be



used, but a large-sized needle (16–20) should be fitted, and the length of the stitch adjusted to the thickness of the material. Keep your machine well oiled and the needle sharp.

*Leather* : An essential and a luxury. Here is a brief description of various kinds of leather, obtainable and unobtainable, and their uses.

Antelope—fine, glossy, suede-finished gloving skin.

Calf—fine, smooth-grained leather from very young animals. For bags of all kinds and some small articles.

Cape—gloving leather from South African sheepskins.

Chamois—from sheepskins. Washable gloving leather.

Chrome Sheepskins—tanned by the chrome process and used mainly for men's gloves.

Doeskin—washable gloving leather from sheep or lambs.

Grained Sheepskins—sheepskins with superimposed fancy grains, dyed or finished with opaque colour. For general use.

Hide—thick leather (sometimes as thick as  $\frac{3}{16}$ " ) from cows or heifers. Used for travel goods and articles which are subjected to heavy wear.

Kid—gloving skin from very young goats.

Morocco—goatskin originally from Morocco, dyed red by special process. Nowadays in all colours, and from various sources.

Nappa—grained gloving leather dyed right through.

Peccary—grained gloving leather from South American wild hogs.

Pigskin—from the domestic pig, for handbags, briefcases and small articles.

Python—reptile leather for handbags, small travel goods and small articles. Also sandals and slippers.

Skiver—top split of a sheepskin, varying from paper thickness to  $\frac{1}{16}$ ". For lining and binding material.

Suede—velvety surface obtained by abrasive action on the flesh side of a skin. Fine leather suitable for small handbags, belts and slippers.

Suede split—flesh side layer removed in splitting process. Suede both sides, thick. Suitable for moccasins, knitting bags, etc.

Velvet Calf—calf leather with a velvety surface raised on the grain side by abrasive action. Suitable for handbags and medium sized articles.

Willow Calf—the name refers to the tanning process. Usually very fine texture, suitable for accessories and small handbags.

## CHAPTER TWO: DESIGN

A SMALL WORD FOR AN INEXHAUSTIBLE SUBJECT. I shall only attempt to deal with a few general principles, and to show how construction to some extent governs shape. This chapter of fundamentals will be used for later reference, when describing individual articles and their construction and design.

Let us begin with the deciding factor in any design—the purpose and use of the article to be made. Has it to be roomy, or flat, large or small, to be carried under the arm, in the hand or in the pocket? If we decide, for example, to make a small roomy handbag to be carried by handles, the constructional details will cover a large field which belongs also to other articles of larger or smaller variety, and we can refer to parts of this chapter to avoid reiteration.

Space combined with small size can only be obtained by the insertion of a gusset, which can be one of many shapes and sizes. Possible variations may be seen in the accompanying diagrams.

### GUSSETS

*Diagram 1.* Front, base, back and flap of the bag are cut all in one piece, and two side gussets are let in. Notice here and in other examples that this gusset has rounded

corners at the base, in order to fit snugly to the fold in the leather.

*Diagram 2.* Depending on the depth of the bag, the gusset can be either rectangular or splayed. (See note on page 36.) If the rectangular gusset is stiffened, more depth to the flap must be allowed for a "top gusset."

*Diagram 3.* The gusset here is all in one piece, and the front separate from the back and flap. Again this can have a stiffened gusset or a splayed one (*Diagram 4*), depending on the depth of the bag.

*Diagram 5.* The gusset is in three pieces, two sides and a base. The front is separate from the back and flap again. These gussets can also be stiffened (*Diagram 6*) or splayed, depending on the depth of the bag. Note the absence of rounded corners here where each piece is separate.

*Diagram 7.* This shows a variation on the previous theme, which can be applied to *Diagrams 1, 4, 6 and 9*. The shaded area is stiffened to keep the bag to a definite shape, and is very useful for a handle attachment for a sling bag or handbag.

*Diagram 8.* A narrow gusset not allowing much room in the bottom of the bag. Used for large flat bags, and often for purses.

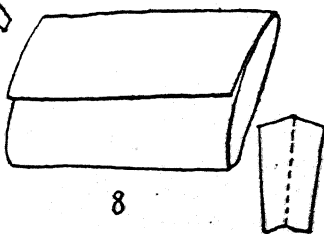
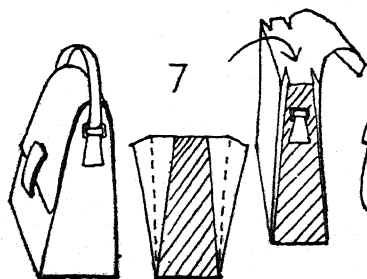
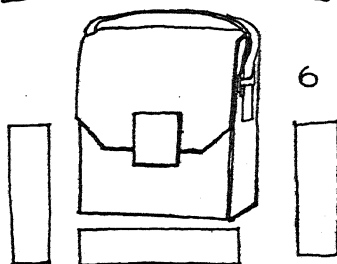
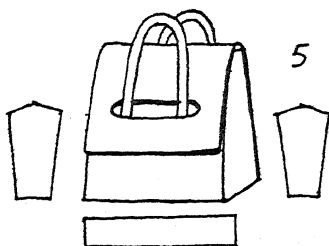
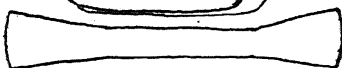
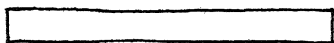
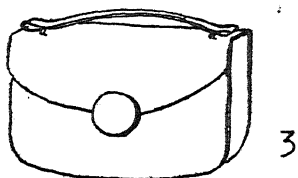
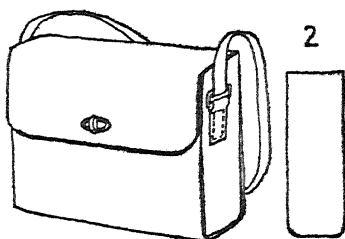
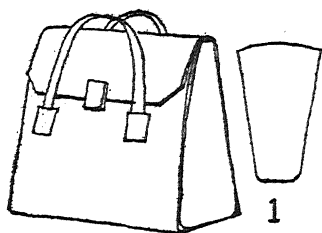
*Diagram 9.* A round-ended gusset set into front, back and flap all in one piece. The shape of the base of the gusset determines the shape of the base of the handbag.

*Diagram 10.* A combination of *Diagram 2* and *Diagram 6*.

*Diagram 11.* Here the gussets are cut all in one with the rest of the bag.

*Diagram 12.* A gusset all in one piece again but quite a different shape. Although rather more difficult to understand from diagrams, this style repays trouble taken as it presents a very neat appearance when finished.

The gussets used in *Diagram 8* will not give much space in the bottom of the bag, but any of the other gussets is suitable for our example. Notice what a difference in style



is effected just by the alteration of the shape of the gussets. Compare *Diagrams 1 and 9*.

#### HANDLES

These need to be suitable in style to the article—a strong comfortable rope handle for a travelling bag, a fine cord or plaited leather for a dainty bag, etc.

Let us deal with handbags first. Handles last much longer if they are attached to the bag by means of metal “hinges”—either D-rings or handle-loops; but they can be inserted straight into the front and back of the bag with good effect. The type of handle to be used should be chosen with regard to the toughness of the skin of which the bag is to be made, and the amount of wear to be given to the bag.

*Diagram 13.* If a loop or a ring is not to be used, handles can be inserted into a circular or oval hole, or a slit. Flat strap handles are obviously the type to go into a slit, and one should leave about an inch extra on each end of the handle for fixing. Stitching is not essential if handles are glued in, but they will be more secure with a tiny rivet or a row of machine-stitching.

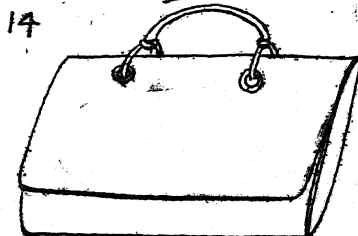
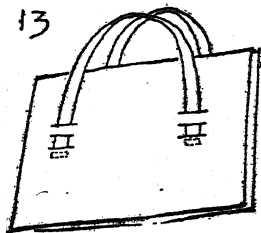
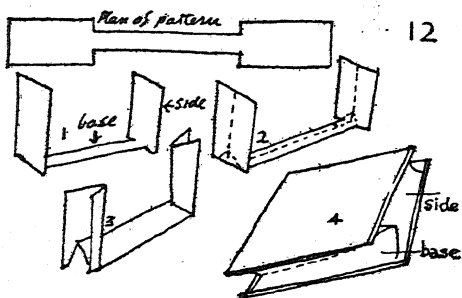
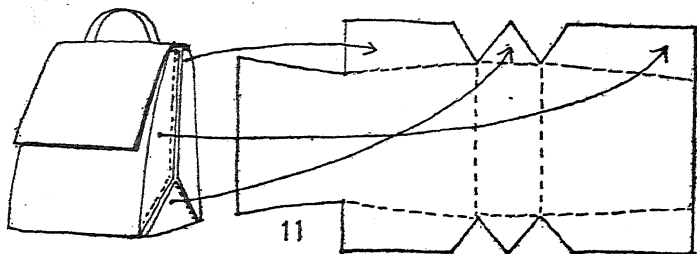
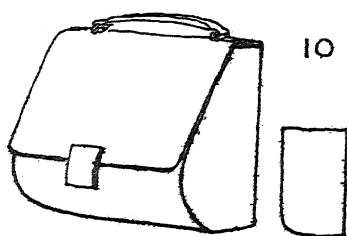
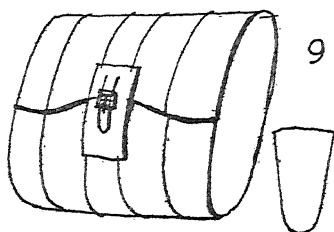
*Diagram 14.* Handles made round rope or cord are inserted into a circular hole, which may be finished with an eyelet hole if available. These again can be glued or riveted.

*Diagrams 15 and 16.* An attractive alternative is to cover two lengths of piping cord, and twist. Put these into an oval hole, or under a tab.

By the way, buy a single-presser foot for your machine; this enables a handle made round rope to be machine-stitched instead of handstitched. If you do this, allow an extra  $\frac{3}{4}$ " width on the piece of leather for the handle: this can be trimmed away afterwards.

Unusual handles can be made with fine metal chains attached in the same way, or wound round a single cord handle length.

*Diagram 17.* Flat handles can be attached to the top of



the front and back of the bag and bound in the centre with a small collar of leather, for additional strength at the point where the handle is normally held.

*Diagram 18.* A handle can also be incorporated in the side gussets, in which case the latter should be stiffened, or can be attached at one end to the front and at the other to the back of the bag (*Diagram 19*).

*Diagram 20.* Sling bags can be hung from the gussets or the back.

The position of a pair of handles on any article is an all-important point. It is essential that they should be fastened to front and back of a bag above a line half-way on the depth of it; the ideal position is about 3" from the top. If they are attached lower than half-way, the result of holding one handle to open the bag is disastrous; the contents capsize on to the ground.

*Diagram 21.* Handles with D-rings need tabs to fasten the rings by their straight edges to the main part of the article. These should be in keeping with the general shape, and some suggestions are given here.

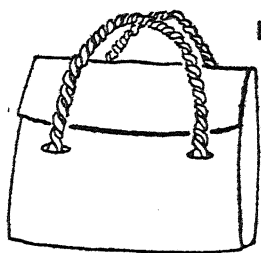
Handle-loops have their own metal tabs, and you need only cut slits in front and back of the bag, parallel with the top edges, insert, put on the back plates and open out the flanges. Neater in appearance for small bags, they are not as strong as D-rings, and I do not recommend them for heavy goods.

*Diagram 22.* Handles for brief cases are flat, shaped, and made of very thick hide. They are fastened to the top by two strips of thinner leather stitched in such a position as to allow the handle to be laid flat after use.

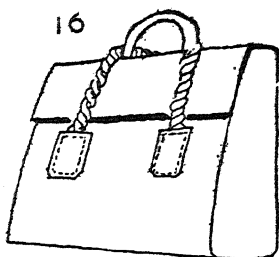
*Diagram 23.* A rope handle attached by square loops or D-rings can also be used. Three lengths of rope are laid in a row, bound with cottonwool and tacked to hold in position. The top leather is glued to the base before stitching, and the edges trimmed afterwards.

*Diagram 24.* One handle for a music case is made

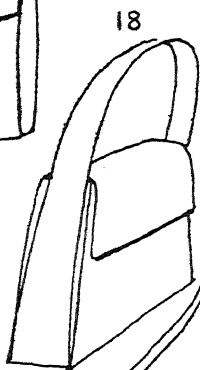




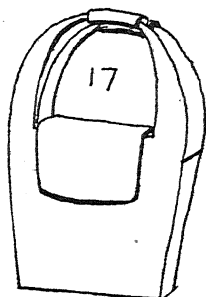
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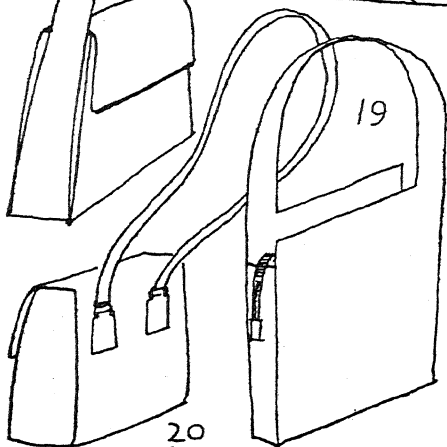
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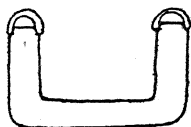
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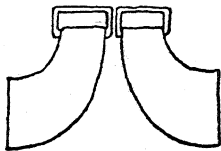
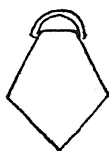
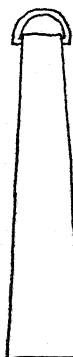
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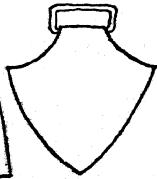
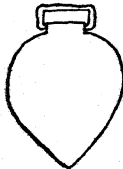
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21



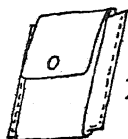
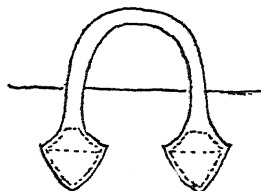
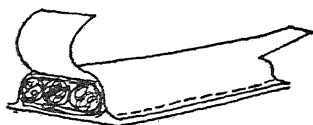
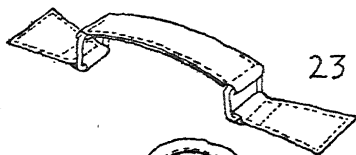
round rope, opened out at the ends, and stitched to the back of the case ; the other is flat and stitched to the front, usually holding a metal bar.

### POCKETS

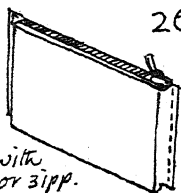
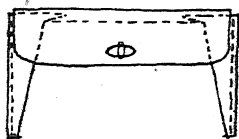
From *Diagrams 25-32* you will see the range of the possibilities, and may be able to invent some yourself after experiment. The interior of your handbag is easily adapted to your own requirements.

Here is plenty of material from which to take ideas for your design. Whatever you decide to make, the simpler the shapes used, the more distinguished the design. Experiment with the style of the flap of a handbag, or its handles, or its general shape, but don't do all of these things together. There should be a note of emphasis in every well-planned creation, so make a feature of the fastening, or the handles, but keep the rest simple and subdued to make a quiet background that will set off the "feature" to advantage. Very often the texture of the leather is sufficiently beautiful to make a note of emphasis, and then the very plainest of shapes is desirable.

Don't try to be clever and ultra-modern in your design. First get into the habit of making leather goods of sound construction : when that lesson has been thoroughly learnt you can elaborate on the design. Experiment is the essence of progress, but progress is based on expert knowledge, good taste and good craftsmanship.

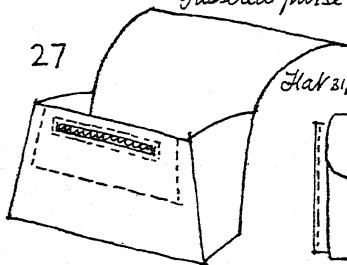


25



26

Gusseted purse pockets with flap or zipp.

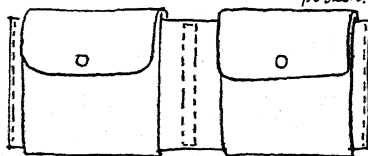


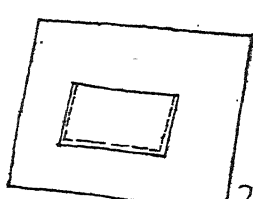
27

Flap zipp pocket

28

Twin purse pockets.

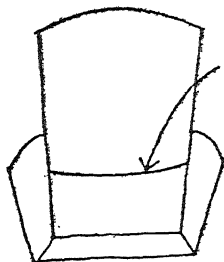
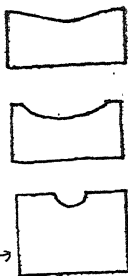




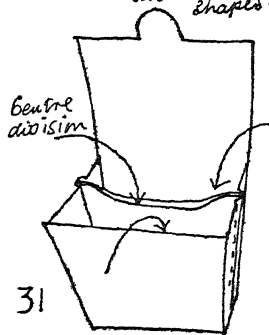
Flat mirror pocket.

29

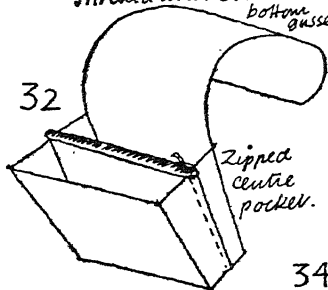
Alternative shapes →



Flat pocket for 30 inside or outside - stitched in with side and bottom gussets.



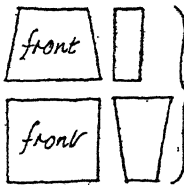
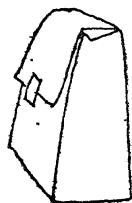
31



32

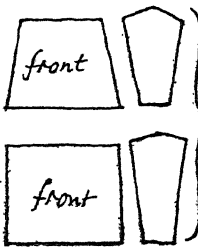
Zipped centre pocket.

34

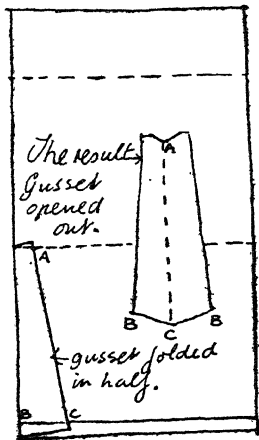


Incorrect

33



Correct



The result of Gusset opened out.

Gusset folded in half.

## CHAPTER THREE

### CUTTING YOUR PATTERN AND MATERIAL: CONSTRUCTION NOTES

THIS IS THE MOST IMPORTANT STAGE IN LEATHERWORK. For gloves and footwear it is best to buy a reliable trade pattern, as a good fit is essential in these articles. For all the other leather goods listed here, patterns can easily be cut from diagrams given, and with a little experience and ingenuity you will soon be able to devise and cut a pattern to your own design.

It is *absolutely essential* for your pattern to be accurate in measurement, square, and perfectly cut out in paper or thin card. Always use a set-square to make right-angled lines, and make quite certain that your parallel lines *are* parallel and not  $\frac{1}{16}$ " out at one end. If there is a mistake in measurement or angle, and the leather is cut to this incorrect line, the damage is often irreparable, especially when there is a shortage of leather.

So check and recheck, and get your friend, neighbour or teacher to check your final pattern again, to make sure nothing is wrong.

Draw out the pattern on stout, new paper, and cut out with a penknife or a pair of scissors. If you cut with

scissors do not leave a jagged edge to the pattern, and make sure that you do cut on the line.

When you have all the pattern pieces separate, pin together, or in some convenient way test their accuracy with one another for the last time.

You will notice that some of the gussets in previous diagrams are shown with a pointed top. They are cut in this way to prevent a space between the flap and the top of the gusset (*Diagram 33*). This space only occurs when the gusset is wider at the top than the base, or the bag is wider at the base than the top. It is the slanting line of the side of the gusset in relation to the base that makes the centre fold line too short at the top. To arrive at the exact angle for the top, the gusset pattern should be cut about  $\frac{1}{4}$ " longer than necessary, and adjusted as shown in *Diagram 34*.

The gusset is folded and laid to the side edge of the front of the bag, in the position shown. In *Diagram 8* (Chapter 2) it will be found that the centre fold is too long at the bottom to allow the bag to be folded along the base line. Mark a point A and join to the bottom corner of the edge of the gusset. Cut off a small triangle. Similarly mark points B and C at the top, and cut along BC. (Cut through double thickness of folded gusset in each case.) This is the result (*Diagram 34*).

The reason for the additional width of the gusset at the top is to enable one to get easily to the bottom of a deep bag. If a bag is deeper than  $7\frac{1}{2}$ " and narrower than 11" it should always have a splayed gusset. Shallow or very long bags do not need this, and the gusset is then a simple rectangle. This method of adjusting the shape of the top of the gusset can be applied similarly to all shapes, noting that only in *Diagram 8*, Chapter 2, do you need to adjust the base.

Diagrams, to which measurements have been attached, are given with each article in the following chapters. These

measurements may be altered to suit your purpose, but unless you are quite sure of the construction do not make any alteration or you may find that some of your pieces do not fit.

## CUTTING YOUR MATERIAL

Lay the pattern pieces close together on the outer leather, having regard to the pattern of the grain. There are no "turnings" for which to allow space, so one cut will often do to separate two pieces. If there is a pronounced grain in one direction lay the pattern pieces so that the grain goes the same way on all pieces.

Mark very carefully round each piece with a sharp pencil or chalk. This can be done with advantage on the right side of the leather, so that any blemishes can be taken into account.

Remove the pattern and cut out each piece with a *knife* and steel ruler. Never use scissors for outer leather; a knife gives a clean cut at right-angles to the surface of the material, whilst scissors cut a jagged edge if you are not very careful, and bruise and bend the leather at the cut edge. Try it for yourself on an odd scrap, and compare the results. Remember at all costs to hold the steel ruler firmly in position, protecting the potential article, not the waste leather. Make two or three cuts with the knife if necessary, provided they are all in the same line. Hold the ruler firmly and use the knife gently, and with confidence. When all the pieces are cut in the outer leather, lay the skiver lining face uppermost on the cutting board, and your pieces face downwards on the skiver. Make a habit of this—it prevents any errors with asymmetrical pieces.

Mark round the outer leather with a pencil, protecting the edges with the ruler. Cut out the skiver very carefully with scissors or a razor blade. Do not use a penknife—it is rarely sharp enough not to drag and stretch the skiver.

Do not forget to cut out inside pockets, allowing enough for them to be folded to double thickness, but cutting them flat, in single thickness from the skiver. These, of course, come straight from the paper pattern.

### CONSTRUCTION NOTES

Most skins are durable and keep their shape better if stiffened slightly (see reference to interlining in Chapter 1). I have found it a good practice to use two kinds of stiffening—a light card stuck to the outer leather before handles and other impedimenta are attached, and tailor's canvas, which makes a firm, strong backing for skiver before the pockets are stitched on.

Always use the wet, flour-and-water type of paste for sticking large areas of leather, and cold glue for holding edges and small items in position before stitching. Any pieces pasted together should always be pressed. Make sure you have pasted every square inch of the area, or you will find air bubbles and unstuck parts even after pressing.

Do not forget that all external attachments must be stitched on to the outer leather before the skiver is stuck to it; and that pockets and any other internal attachments must be stitched to the skiver before it is stuck to the outer leather.

Let us begin by discussing the inside of an article. Pockets should be made of double skiver, if possible with a fold as the top edge. Fold in half, paste, and insert any stiffening necessary (unless the skiver is very thin, or the pockets are very large there is no need to stiffen them). If the top edge is not a fold, the raw edges will need to be machined after pasting and pressing, to keep them from rubbing apart, and they should then be stained and polished. It would be a good thing at this stage to describe this finish for edges, and then it will need no further explanation.



If the leather is a dark colour, and on being cut leaves a white edge, apply leather stain of a matching colour and allow a second for it to dry. Then with the tip of a finger rub in a tiny bit of wet paste, until it has nearly disappeared. Take one thickness of your edge-polishing duster over your forefinger and rub vigorously up and down the edge, binding the two layers together. This should be done on a flat surface, and when you have rubbed one side of the edge, turn it over and rub hard at the other side. Hold the rest of the article firmly with the other hand to ensure that you do not ruck it up and crease it. You will find that the edge is well burnished and bevelled now. When polishing the edges of gussets set into a bag, it is better to hold the bag over the left hand and rub the edge between thumb and forefinger, squeezing the two thicknesses together. Avoid putting too much stain on the raw edges, as it tends to run in streams over the surface of the bag, or to soak down into the skiver. Just put on enough to cover the whiteness of the edge. Treat all raw edges in this way, polishing pocket edges, D-ring attachments, handles, etc., while they are free from the main part of the article.

If pockets have gussets cut all in one, crease and press them into shape before stitching. It is wiser to put a tiny edging of glue to the back of the pockets etc., and stick into position securely before stitching, just as you would tack a seam in dress-making before machining.

Treat the outside attachments in the same way, polishing edges, glueing in position and finally stitching. (Never attempt to machine before the glue is dry; allow at least ten minutes for this.)

Having reached this stage, the outside and inside can be assembled and pasted together.

Do not press any piece of leather that has domes, D-rings, zipp fasteners or even gusseted pockets. Rub the skiver down well on to the outer leather and make sure that it is going to stick all over, and then if possible put weights

between the eruptions to press the parts that are flat. Always be careful when pressing that there is no piece of cotton, string or odd piece of card or paper on top of, or beneath your work, as it will leave a deep impression on the wet leather which it is practically impossible to remove.

When all the major pieces are complete with lining, you can begin to assemble them. Quite frequently you will find that there are parts which you cannot manipulate under the machine foot. These will have to be perforated with the unthreaded machine, or with the stitch tool. This should be done before stitching those parts which can be reached. Then glue the edges of the gussets before stitching, and stain and polish afterwards. Remember to stain and polish all "free" edges (i.e. those not to be attached to any other) before the article is made up, but leave staining and polishing of double edges until they are stitched. In this way you polish away any tooth marks that the machine may have left on thick work.

*Stitching by hand.* Make stitch holes with an unthreaded machine, or stitch tool. Take the needle and thread in and out of the row of holes, making running stitches. When at the end of the row, turn and come back, in and out, filling up the spaces and making a stitch which resembles machine-stitch. Keep the thread pulled taut all the time. If it is required to handstitch with a different colour each side of the work, a needle must be threaded with one colour and the thread fastened on at the beginning of the row. Withdraw the needle from the thread, and rethread with the second colour. Holding the first thread tightly along the back of the row of holes, stitch with the second colour, taking the needle into each hole in succession, looping the thread over the first colour and returning to the right side of the work. There the second thread must be pulled tightly to draw the first half-way through the thickness of the leather.

*Press-stud fixing.* There are four parts to a press-stud,

and three parts to the fixing tool (*Diagram 35*). Mark the position for the dome in the flap. Use the large hole of a six-way or single-hole punch to make a hole for the fixture. Fold the flap over and mark through the hole the position for the button on the front of the purse or bag. Use a smaller punch to make a hole for the button fixture.

Insert the dome fixture from inside the flap. Lay the dome in the centre of the hollow side of the plate. Insert the dome tool into the centre of the dome fixture, place the rounded end of the latter into the centre inside dome. Hammer quite strongly.

Insert the button fixture from inside the front of the bag or purse, and back this up with the flat side of the plate. Balance the button on the rounded end of the fixture, place the button tool on top of the button, and hammer quite strongly.

*Fixture of domes.* Make a suitable sized hole for the prongs of the dome, where required. Insert the dome from the right side of the leather, open the prongs and hammer flat.

*Fixture of handle-loops.* Cut a suitable sized slit in the leather where required. Insert the flanges of the handle-loop. Place the back plate on, open the flanges and hammer flat.

*Insertion of handles into D-rings and handle-loops.* *Diagrams 36 and 37* are self-explanatory.

*Fixture of eyelets.* A special punch is required for these, which is similar to a six-way punch but with eyelet fixture nibs which can be changed according to the size of the eyelet.

A hole of suitable size is punched in the leather; the eyelet inserted; the tool placed in position, with the rounded rim of the outside of the eyelet resting in the cup of the punch; the tool closed in a firm grasp.

A word now about fastenings, particularly of handbags. Press-studs can be made invisible by cutting a facing for the flap of a bag, purse or wallet, and inserting the button

end of the stud before glueing the facing to the flap. This should generally be glued only at the edges, but can be stuck right down if it is short enough not to interfere with the folding down of the flap. It also acts as a little additional stiffening for the part that gets most wear.

Decorative metal clasps may now be bought for hand-bags, and these should be fixed to the outer leather and stiffening before the skiver is stuck on, or you will get an ugly metal plate on the inside of your bag.

Turn-button fastenings and metal slip-in fastenings are also obtainable, and should be fixed at the same early stage.

Buckles and locks for brief cases have to be attached so that they do not show on the inside, and metal stiffening bars for the tops of brief cases and cycle-bags should be concealed between lining and outer leather.

As with pattern cutting, I am leaving construction notes on gloves and footwear for their respective chapters, as they are in a slightly different category.

I find it most helpful when setting out on a job of work, to note down the various stages of progression in the order in which they have to be done. I have arranged my descriptions of all articles in this way, so that you may form a habit of working in a logical sequence, and will not discover, having reached a certain point in your work, that you have forgotten to do something vital. Make a practice of polishing edges and finishing ends of thread as you go, not leaving them all until the last untimely moment.

Dome

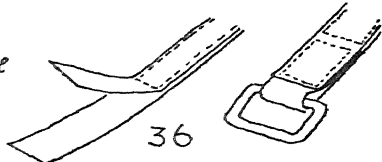
Button

Insertion of a flat handle into  
a handle-loop or a D-ring.



Dome fixture

Button fixture



Dome tool

Button tool

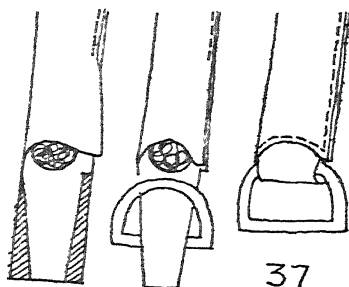


Plate  
Hollow

Flat

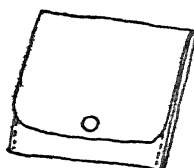
for domes

for buttons

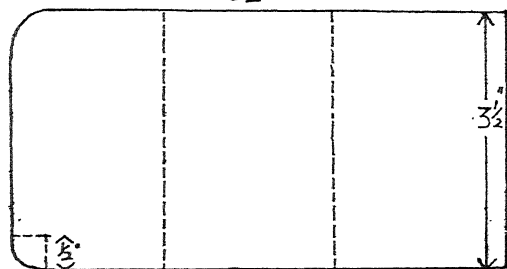
Insertion of a rope handle into  
a D-ring or a handle-loop.

35

37



6½"



38

2" 2¼" 2¼"  
flap back front

## CHAPTER FOUR: SMALL ARTICLES

USE THIN BUT STRONG LEATHER FOR SMALL GOODS and line with thin skiver. Avoid bulky seams, and throughout all your work pare down any cut edge that is very thick. This can be done with a sharp knife held at a slight angle and run along the edge in short cuts.

*Diagram 38. The simplest type of purse with no gusset.*

Cut outer leather and skiver to match. Paste together. Press.

Stitch top front edge and flap. Finish ends of thread. Stain and polish edges just stitched.

Fold purse as indicated in *Diagram 38*. Stitch side seams and fasten off ends securely.

Stain and polish edges.

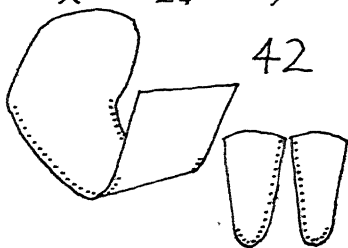
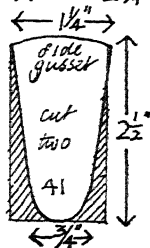
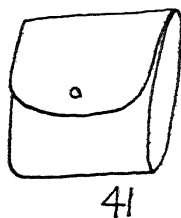
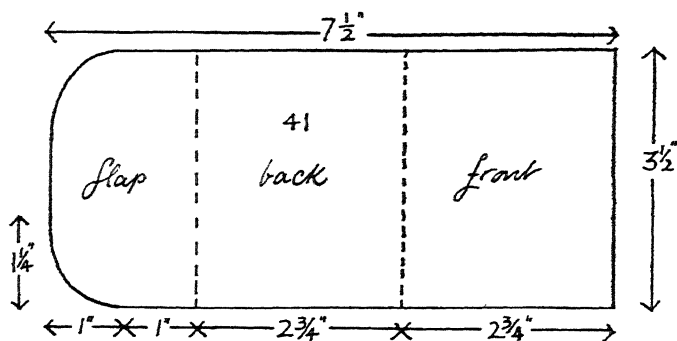
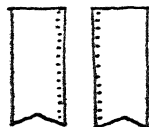
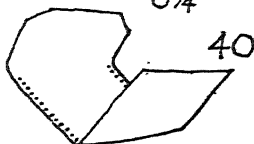
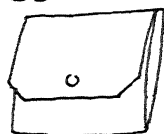
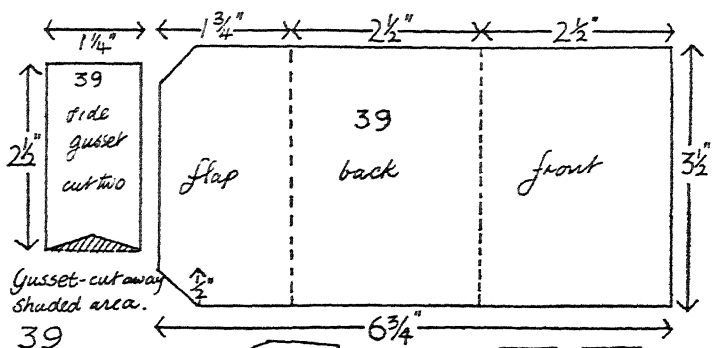
Fix press-stud (*see page 40*).

*Diagram 39. Purse with narrow gusset.*

Cut main piece and two gussets from outer leather and skiver. Paste each piece to its skiver. Press.

Stitch top edges of gussets and front, and flap edge. Stain and polish edges.

Fold gusset in half down the length and cut away a shallow triangle, to reduce bulk at the base fold of the purse. Fold main piece as indicated in *Diagram 39*.



Make stitch holes down two edges of the back and down one long edge of each gusset (*Diagram 40*).

Glue other edges of gussets in position on front. Leave ten minutes to dry. Stitch. Handstitch back gussets to back.

Stain and polish edges.

Fix press-stud (*see page 40*).

*Diagram 41. Purse with rounded gusset.*

Cut main piece and two gussets from outer leather and skiver. Paste each piece to its skiver. Press.

Stitch top edges of gussets and front, and flap edge. Stain and polish edges.

Fold main piece as indicated in *Diagram 41*. Make stitch holes down two edges of the back, continuing for  $\frac{1}{2}$ " on to front. Make stitch holes on one long edge of each gusset, continuing round the curved base. (*Diagram 42*.)

Glue other edges of gusset in position on front. Leave ten minutes to dry. Stitch. Handstitch back gussets.

Stain and polish edges.

Fix press-stud. (*See page 40*).

*Diagram 43. Zipp purse, no gusset. 4" zipp required.*

Cut two identical pieces in outer leather, and two in skiver. Paste together, leaving a space 1" in depth unpasted across the top of each piece. Press.

Stain and polish top edges.

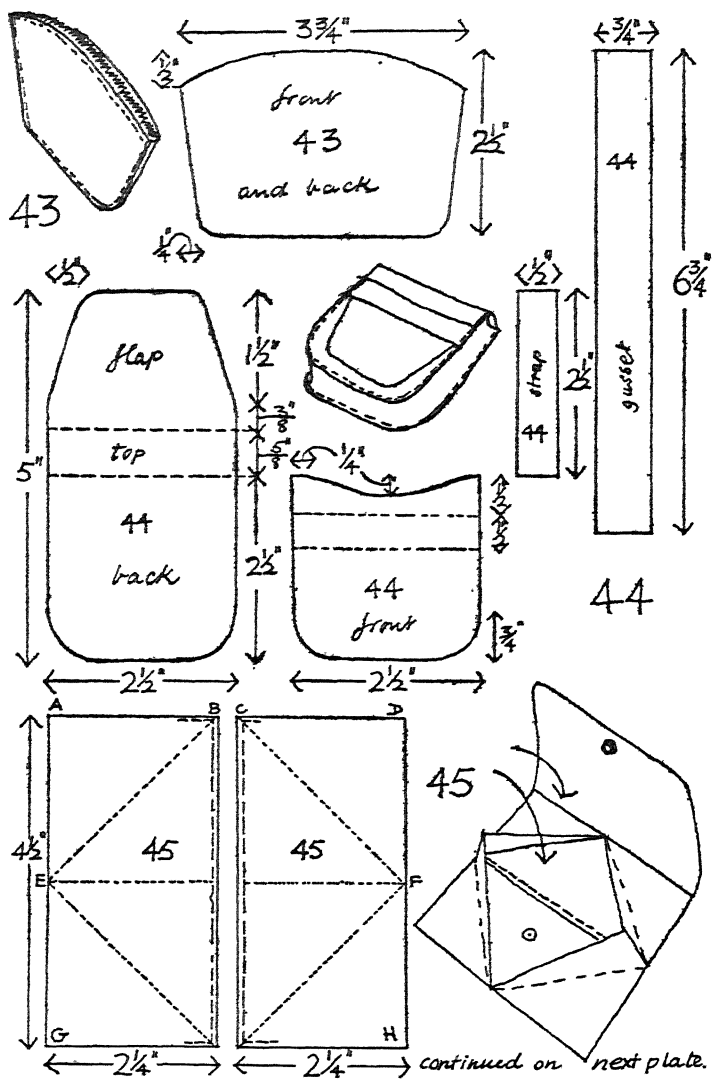
Insert a little glue between the skiver and leather of the two unpasted top edges of each piece, fold in ends of zipp tape, and insert one side at a time with the zipp closed; it can be opened later for stitching. Bulldog clips are valuable when trying to secure edges, and can be bought in various sizes from any stationers.

Leave zipp to dry for ten minutes, and then stitch along the top edges and all round the purse.

Stain and polish edges.

*Diagram 44. Slip-in flap purse, with narrow gusset all round.*





Cut all pieces in outer leather and skiver. Paste and press.

Stitch top edges of gusset and front ; the flap edge and all edges of the front strap. Stain and polish all these edges.

Glue front strap in position.

Make stitch holes along one long edge of the gusset, and all round the edges of the back.

Turn front to skiver side and glue unstitched edge of gusset in position all round the edge. Leave ten minutes to dry. Stitch. Handstitch back edge. Stain and polish both edges.

*Diagram 45. Folding purse with press-stud.*

Cut all pieces in leather and skiver. Paste corresponding pieces to skiver. Press.

Stitch top edges of main purse, and inner pockets as shown in *Diagram 45* in large dotted lines : stitch flap edge. Stain and polish all these edges.

Stitch base of pocket EF to fold line of main purse so that AD lies nearest the flap. Do *not* stitch lines AE or DF.

Glue by the extreme edges AB, BC of inner pockets to top edge of flat pocket as shown in *Diagram 45*. Your work should now look like this (*Diagram 46*).

Stitch along AD through top edges of inner pockets and top edge of flat pocket only, folding main purse away from beneath them. Stain and polish this edge.

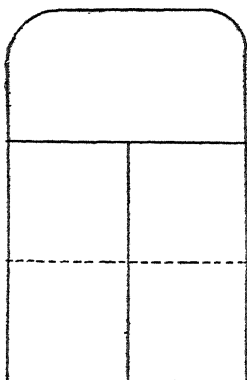
Glue down all remaining outside edges of pockets AG, GH, DH. Leave to dry. Stitch all round.

Stain and polish edges.

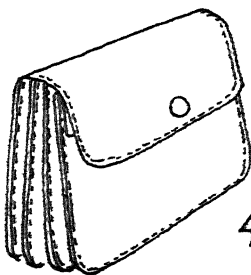
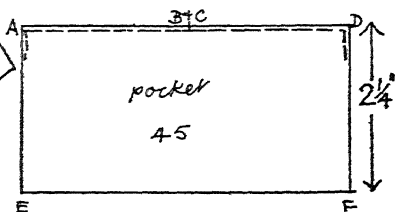
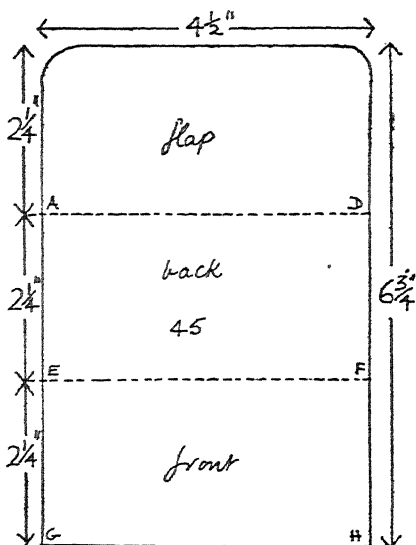
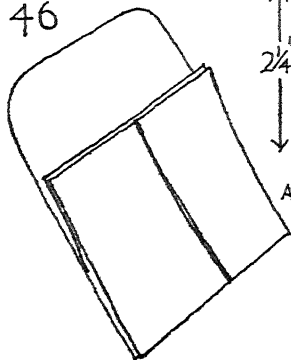
Fix press-stud. (See page 40).

*Diagram 47. Household purse.*

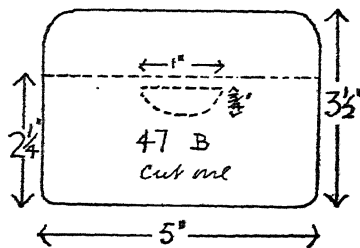
A very strong fine piece of leather should be used for the middle partitions, and a stronger piece which will harmonise, for the outside main piece (H) and the front pocket (A). If the only leather available is fairly bulky, make B, C, D, E, F, G of double skiver, but if your outer leather is fine and skiver is thin, cut all these pieces as well as A and H, from both leather and skiver.




46



47



Paste skiver to respective pieces of leather. Press.  
 Stitch all top edges, and two flap edges. Stain and polish all these edges.

Principle of attachment of pieces—

A to B by outside edges,

B to C by top centre,

C to D by outside edges,

D to E by top centre,

E to F by outside edges,

F to G by top centre,

G to H by outside edges.

Method of attachment—

Join B to C } first by stitching at top centre in rectangle  
 D to E } or semi-circle (as shown in pattern diagram)  
 F to G } about 1" by  $\frac{3}{4}$ ".

Now join A to B }  
 C to D } by stitching together round outside  
 E to F } edges, tucking rest of work away.  
 G to H }

Stain and polish all edges.

Fix press-stud. (See page 40.)

*Diagram 48. Folding purse with three compartments.*

Cut main piece from outer leather and skiver, and inner division from outer leather only if very thin, otherwise from double skiver.

Paste respective pieces together. Press.

Stitch all round edge of main piece and both ends of inner division, one the top edge of front, the other the flap. Stain and polish all edges.

Fold as in *Diagram 48*. Now glue fold between front and back of inner division to fold between front and back of main piece. Lay flat and stitch through both pieces along fold. Finish ends.

Fold inner division again. Insert in fold of gusset as shown in *Diagram 48*. Glue and hold with bulldog clips. Stitch from top edge to bottom of gusset through four

thicknesses, both sides. Stitch gusset to front for  $\frac{3}{4}$ " both sides at top edge. Stitch down flap facing into bottom of gusset as shown in *Diagram 48*.

Fix press-stud. (See page 40).

*Diagram 49. Roll-up tobacco pouch.*

For this you will need oiled silk or thin rubber sheeting to preserve the tobacco. Cut outer leather rectangle  $5\frac{1}{2}$ " by  $10\frac{1}{2}$ ", and oiled silk 5" by 14".

Turn over  $\frac{1}{2}$ " at one end of the oiled silk and stitch. Fold silk  $3\frac{1}{2}$ " away from this edge, leaving 10" straight for the back of the roll.

Pare the edges of the outer leather thin enough to turn over easily and fold well.

Glue the oiled silk by the extreme edges to the inside of the outer leather, leaving  $\frac{1}{4}$ " margin all round. When dry, glue outer edge of leather and turn over on to oiled silk.

Treat the corners as shown in *Diagram 50*. Press well, and when dry, machine all round.

*Diagram 51. Zipped tobacco pouch.*

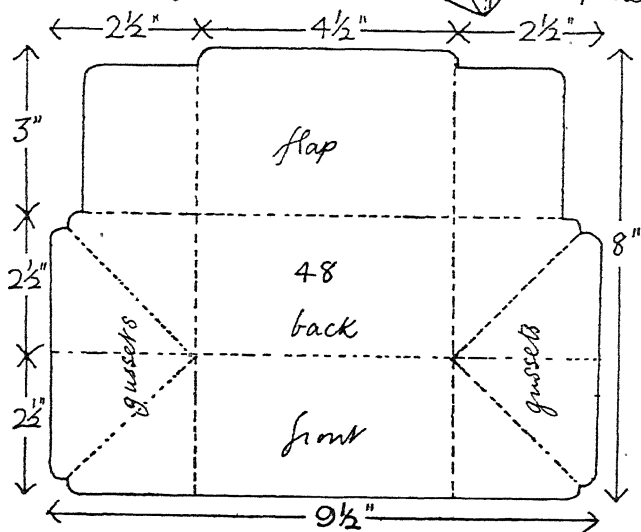
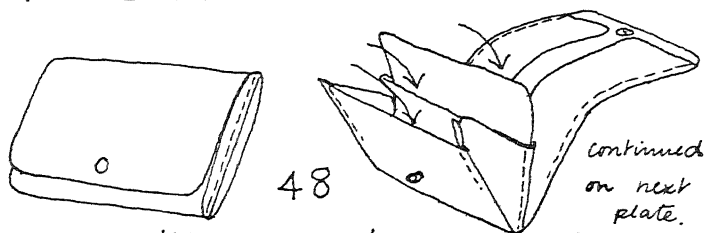
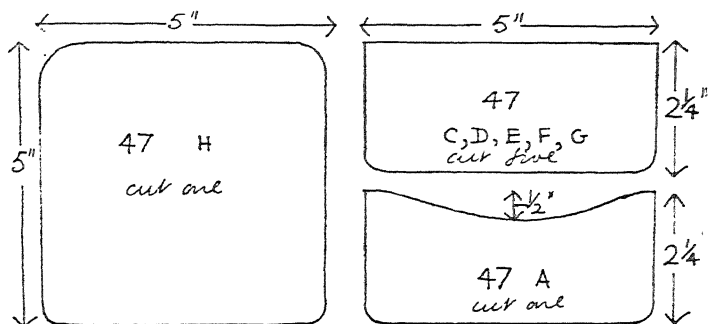
Use thin, strong leather for this: fine pigskin or calfskin is ideal. You require a 10" zipp fastener of fine calibre.

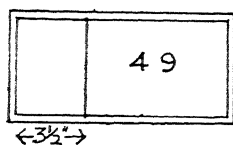
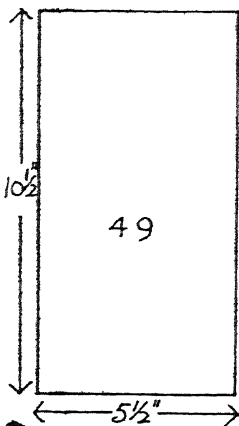
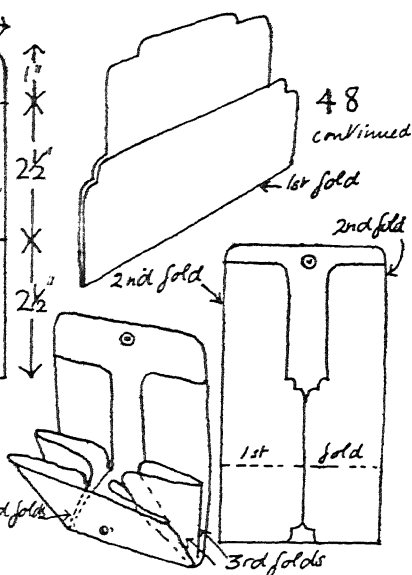
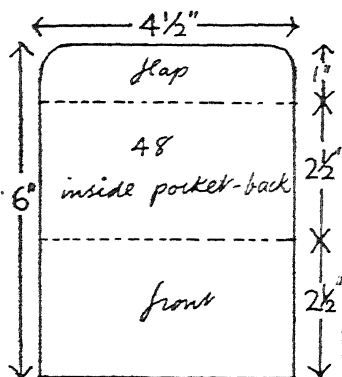
Cut out main piece, outside gusset and two facing pieces from outer leather; pouch from oiled silk or thin rubber sheeting; inside gusset, lining for main piece and outside gusset from thin skiver. Cut the inside gusset lining from rubber or oiled silk.

Paste skiver to main piece and to outside gusset, leaving 1" strip unpasted from H to K, and from L to M for zipp insertion. Press.

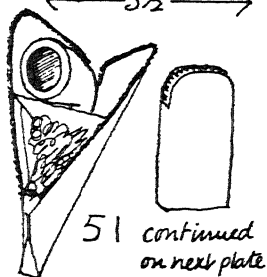
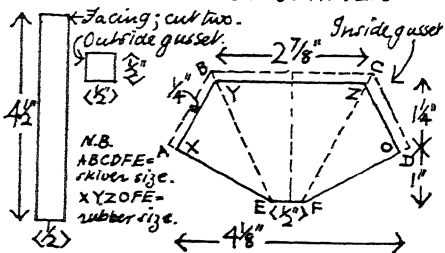
Stain and polish all edges of main piece. Insert zipp tape in unpasted edges on main piece, glueing into position, with the open end of the zipp at points K and M, and the closed end allowed to tuck in  $\frac{1}{2}$ " at H and L.

Make up inside gusset by turning over  $\frac{1}{4}$ " at top edge ABCD and glueing over top edge of rubber XYZO. Stitch when dry.





BEFORE TURNING EDGES: AFTER



Glue facings to right side of pouch edges O<sup>1</sup>P<sup>1</sup> and Q<sup>1</sup>X<sup>1</sup>. Stitch when dry.

Glue inside gusset by edge XEFO to longest edge of rubber pouch X<sup>1</sup>E<sup>1</sup>F<sup>1</sup>O<sup>1</sup> (*Diagram 52*). Stitch when dry.

Glue facings X<sup>1</sup>Q<sup>1</sup>, O<sup>1</sup>P<sup>1</sup> to edges of main piece at KO<sup>2</sup>, MX. Now stitch through all edges, facing, skiver lining and outer leather from K to H, and from L to M. Tuck inside gusset away from machine needle when passing O and X.

Round two of the corners of outside gusset. Insert by making stitch holes from R to R<sup>1</sup> on main piece, and on three edges of gusset. Stitch by hand, placing rounded corners to base and square corners to R and R<sup>1</sup>.

Fold main piece in half, bringing K to M. Stitch edges together from RR<sup>1</sup>, to within  $\frac{1}{4}$ " of KM.

Stain and polish all raw edges.

*Diagram 53. Cigarette case in fine leather.*

You will need a frame, which you may buy at a general leather stores or an ironmongers, for permanently stiffening this article. The case will hold ten cigarettes, but can be made to hold twenty by cutting a pattern on the household purse principle (*Diagram 47*).

Cut all pieces from outer leather and skiver. Paste back and flap piece to skiver. Press. Paste strap to skiver. Press. Stitch flap edges and all around strap. Stain and polish these edges.

Cut two slits as indicated, in front. Insert strap, pull taut and turn ends towards each other. Glue them down.

Paste skiver to front piece. Rub down with a duster until well stuck. Stitch top edge of front. Stain and polish.

Glue edges of front and back together. Leave to dry. Stitch. Stain and polish these edges.

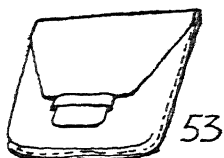
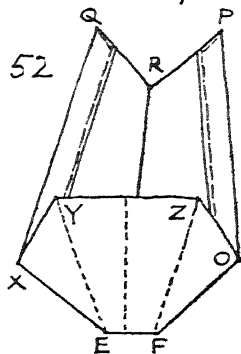
Slightly damp back and front of case. Insert frame and press leather into position. Leave to dry thoroughly.

*Diagram 54. Zipped cigarette case.*

You will need two metal frames  $2\frac{1}{4}$ " by  $3\frac{1}{2}$ ", and a 12"

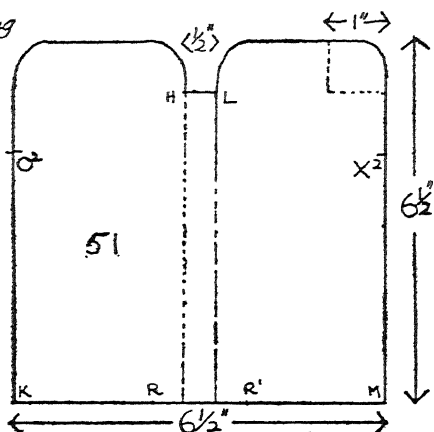
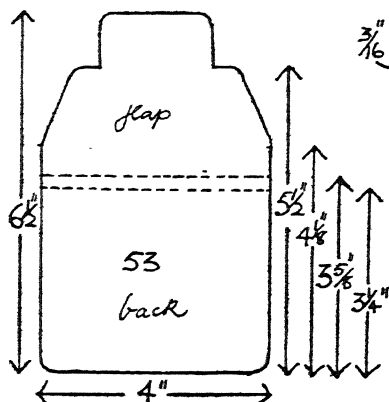


Inside gusset and facing  
stitched to rubber punch.

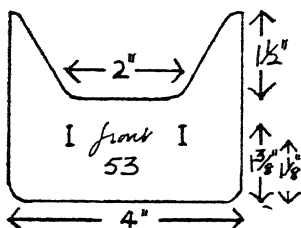
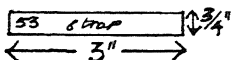
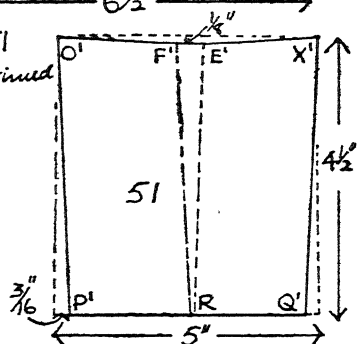


← 3" →

← 2" →



51  
continued



zipp. Cut from thin strong leather. If this is well finished at the back do not line pockets. If not, a thin skiver will be necessary for all pieces.

Paste skiver to pockets. Press. Stitch top edges. Stain and polish all edges.

Mark spine width on back of skiver. *Diagram 55* shows cutting of skiver for insertion of zipp. The triangular pieces removed (shaded) are pasted to the cover before the zipp is glued in position.

Glue zipp to skiver first, stretching tape along the straight edges. Leave to dry thoroughly.

Stain and polish all edges of cover. Paste skiver back, up to zipp tape. Place to cover and rub and press down well with duster. Leave to dry thoroughly without bending.

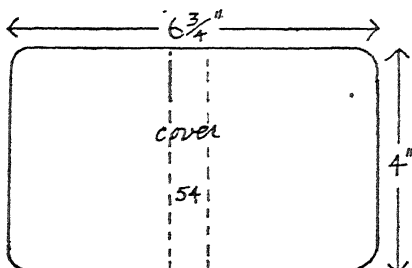
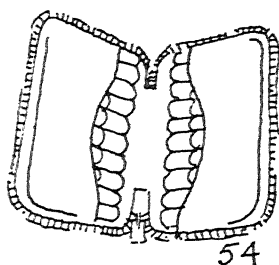
Now tip on the pockets with glue by their outer edges. Leave to dry. Stitch all round inside by machine. Insert frames, first slightly moistening leather inside at edges.

*Diagram 56. Wallet* from pigskin, calfskin or any thin, strong leather available.

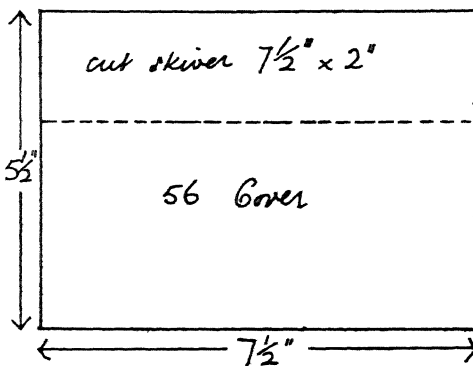
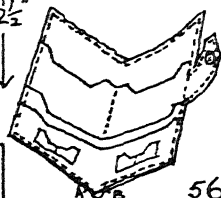
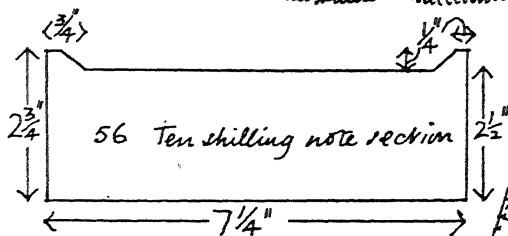
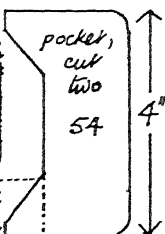
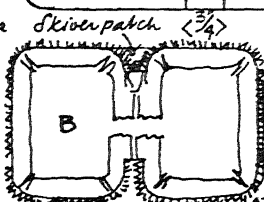
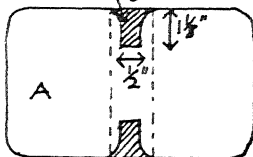
Cut cover from outer leather. If the latter is not too bulky, and is finished well enough on the back not to need lining, cut pockets from leather. If leather is too heavy, make pockets of double skiver, or one thickness of skiver edged with outer leather, according to the weight of the skiver. The edging of leather should not be deeper than  $\frac{3}{4}$ ", and all edges should be pared before fixing to skiver pocket. Of whatever material the interior is made, the pockets should all be edge-stitched if not folded, and stained and polished.

The two stamp pockets should then be glued by extreme edges in position on the ten-shilling note section,  $\frac{1}{2}$ " from bottom edge and  $\frac{3}{4}$ " from each outside edge. Stitch when dry. Stain and polish edges. Stitch down centre as shown in *Diagram 56*.

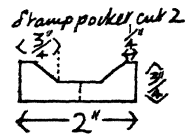
Now cut a piece of skiver 2" deep and  $7\frac{1}{2}$ " long to line the top edge of the cover. Also cut facing for tab  $2\frac{1}{2}$ " long



55 cut away shaded area



Continued on next plate



and  $1\frac{1}{2}$ " wide. This can be of outer leather if thin enough, or of skiver. Paste these to cover of wallet. Press.

Fix identity card and bill pocket in position in centre fold of wallet, with a line of glue. Leave to dry. Stitch from top to bottom.

Now glue edges to edges of cover, fixing with bulldog clips. When dry, glue the pound note section similarly, leaving a space of  $\frac{1}{2}$ " at centre fold not glued. Clip and leave to dry. Then glue the ten-shilling note section, and when dry, stitch all round wallet, beginning at point A and returning to B with  $\frac{1}{2}$ " gap in stitching between the two points. Go back and stitch all round tab.

Fix press-stud. (See page 40).

*Diagram 57. Notecase.*

As before, if leather is fine enough not to be too bulky in eight thicknesses, cut cover and pockets of outer leather. Use double thin skiver, or thick skiver in one layer edged with outer leather pared thin, if outer leather is not suitable unlined, for the pockets.

Paste a thin skiver lining to cover. Press.

Prepare inner pockets, pasting, pressing, stitching top edges, staining and polishing. Stitch the note division on every edge except the shortest.

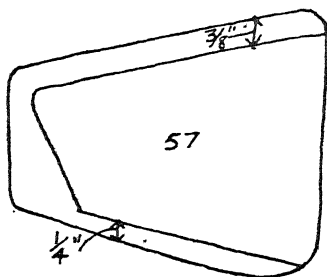
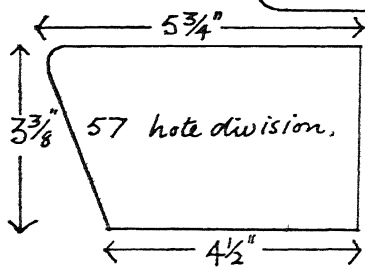
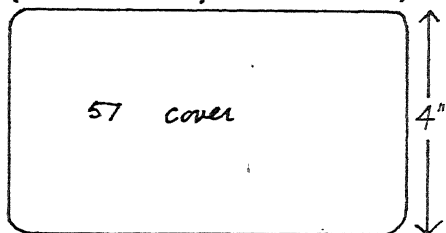
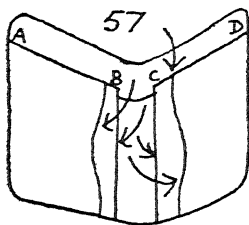
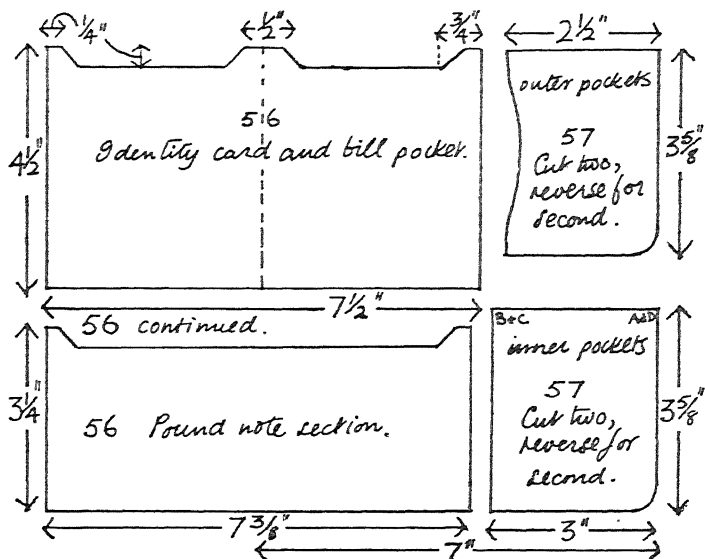
Glue outer pockets by three edges to their respective inner pockets, matching curved corners.

Glue note division by its shortest edge to one short edge of the inside cover, as shown in *Diagram 57*.

Now stitch edges AB, CD, joining outer and inner pockets. Stain and polish edges. Glue these pockets by two remaining unstitched edges into their respective corners on the cover, on top of the note division. Leave to dry. Stitch all round. Trim corners. Stain and polish.

Fold in half. Press lightly.

This pattern can also be made with turned-over edges as *Diagram 49*, by allowing an extra  $\frac{3}{8}$ " on all edges of cover, paring this thinly before turning over.



*Diagram 58. Wallet with large back pocket.*

Cut only the cover in outer leather, unless it is thin enough to be used for notes-and-stamps pocket, treasury notes pockets and gusseted pocket. Do not use for large back pocket, and only for others if back is sufficiently well finished to be left unlined. If single skiver is used for pockets, and facing of pared leather applied, face only the front of the gusseted pocket (measuring  $6\frac{1}{8}$ " across).

Cut slits in front of gusseted pocket in positions indicated in *Diagram 58*. Insert strap, (edge-stitched, stained and polished) turn ends towards each other. Glue. *N.B.* If pocket is to be lined with thin skiver this should be done before it is lined.

Prepare all pockets according to material used, stitch top edges, stain and polish, etc.

Paste skiver flap facing to inside flap. Press.

Glue notes-and-stamps pocket to ten-shilling note section 1" from each short edge and  $\frac{1}{2}$ " from the long edge. Leave to dry. Stitch, remembering the centre dividing line of stitching.

Fold and press gusseted pocket as *Diagram 58*. Glue into position on large back pocket with the mouths of both pockets facing the same way. Stitch along bottom edge only.

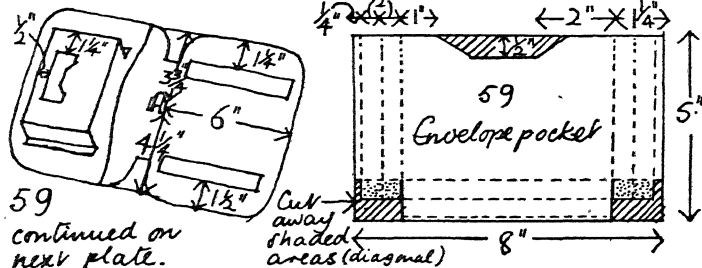
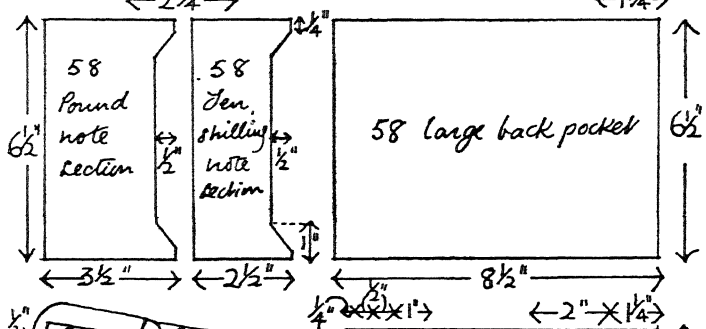
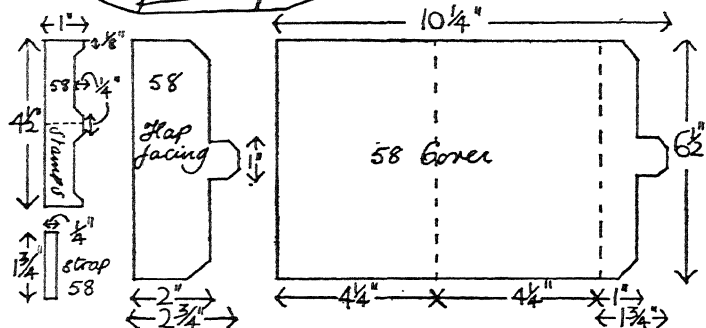
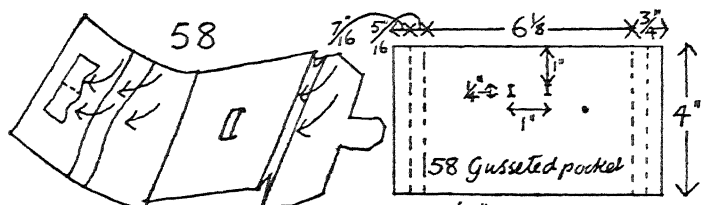
Glue back pocket to cover on three edges, mouths of pockets facing flap.

Glue treasury notes sections into position, mouths facing to centre fold. Leave to dry. Stitch all edges.

Trim. Stain and polish.

*Diagram 59. Writing compendium, with zipp ; notes on other methods of fastening, and consequent adjustments follow at the end of the description.*

This pattern is made to fit a pad of notepaper 5" by  $7\frac{1}{2}$ " and a packet of envelopes  $5\frac{3}{8}$ " by  $4\frac{1}{4}$ ". If you need a different size, make your pattern on the same basis, altering necessary measurements, *but making quite sure*, before



59 continued on next plate.

cutting any leather, that all the component parts fit, now that you have altered the size.

You will need a 24" zipp for the size shown here. This article is best made from medium-weight leather—calf is ideal, but any of the available grained sheepskins with a fine or medium grain pattern would be suitable.

Cut all pieces in outer leather, if not too heavyweight, or pockets and straps in double skiver with an edging of the outer leather pared very thin. If cut in outer leather, use thin skiver for lining.

A little stiffening is advisable for the cover, and if your leather is pliable enough for it to make any impression, a thin layer of wadding gives a pleasantly soft feeling to the finished article.

Let us deal with the stiffening first. Card about  $\frac{1}{32}$ " thick is advisable, and it should be cut in three, allowing  $\frac{1}{8}$ " hinge or gap between pieces, and  $\frac{1}{4}$ " away from outer edges.

Wadding, if used, should be a thin layer cut  $\frac{1}{8}$ " smaller all round than the cover, e.g.  $12\frac{3}{4}$ " by  $8\frac{3}{4}$ ".

The stiffening should be pasted to the skiver before the pad straps are stitched in position, as the skiver is less likely to tear away when strengthened by the card. Press this piece well.

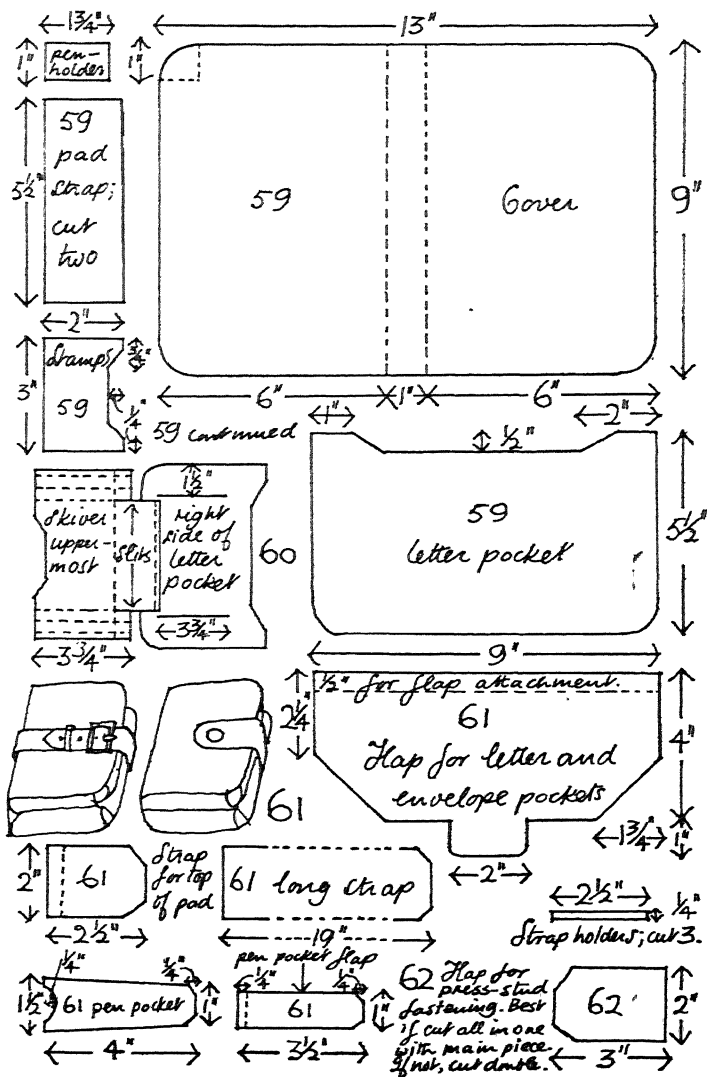
Paste skiver to all pockets and straps. Press. Stitch top edges of pockets, and both long edges of straps and penholder. Stain and polish.

Glue straps and penholder in position on skiver, as shown in *Diagram 59*. Stitch on all short edges.

Glue zipp fastener to back of skiver, first cutting away at centre as *Diagram 55*. It is safer to cut away the shape on your pattern and pin the zipp round the edges to test for the correct length of the cutaway, which will measure  $1\frac{1}{2}$ " x  $\frac{5}{8}$ " approximately. Leave to dry thoroughly.

Glue smallest pocket on envelope pocket front  $1\frac{1}{4}$ " from side edges, and  $\frac{1}{2}$ " from bottom edge, as shown in *Diagram 59*. Stitch. Finish edges.





Fold envelope pocket as indicated in *Diagram 59*. This is a "concertina" gusset with  $\frac{1}{4}$ " all round for attachment. Cut away shaded area. The pocket is now stitched to the largest pocket by the bottom first. Mark a line on the largest pocket  $\frac{3}{4}$ " from the bottom edge and  $1\frac{3}{4}$ " from each end. Glue envelope pocket in position by the *right side* of the flange, the edge of which is laid to the line just drawn, with the pocket skiver uppermost (*Diagram 60*). Stitch when dry, along the fold of the  $\frac{1}{4}$ " flange and back along the edge.

Now mark two fine lines on the largest pocket, at right-angles to the first line and  $\frac{1}{4}$ " nearer to the outer edges than before, i.e.  $1\frac{1}{2}$ " from outer edges.

Slit gussets as indicated in *Diagram 60*. Now fold up pocket and glue, by the  $\frac{1}{4}$ " flanges, each side into position with the edges of the flanges lying along the two lines. Stitch along the folds of the flanges and back along the edges.

The pieces shown as dotted areas in *Diagram 59* are now loose inside the pocket. Glue them, and stick them to the bottom gusset of the pocket.

Stain and polish all edges of cover. Paste the back of the main piece of skiver up to the zipp tapes. Glue these and place the whole surface to the inside of the cover, pressing well into position with a duster. Dry thoroughly, keeping skiver well pressed down all over. Place clips round the edges to make sure that the zipp sticks well. *N.B.* If you are using wadding, when you have pasted and glued the back of the main lining, press the wadding lightly into position on this surface.

Now glue round the extreme edges of the cover and place on top of the wadding, putting clips round the edge to hold the zipp in position. Leave to dry thoroughly.

Glue the largest pocket, and all its attachments, by the outside edges to the main skiver. Leave to dry.

Stitch all round the outside edge.

*Alternatives. Diagram 61.*

1. A compendium with a buckle and strap closure, necessitating a flap inside to prevent the pad falling out, and a pen pocket with a press-stud flap. Also a flap for letter and envelope pockets.

2. With a press-stud closure, necessitating the same fixtures inside.

Let us deal with the strap and buckle closure first. The three strap holders will have to be fixed to the cover before the skiver is pasted to it. There should be one in the centre of the back and front covers, and one in the centre of the spine.

The buckle end of the strap should also be stitched to the front cover at this stage. Attach the buckle to the square end of the strap and stitch the strap in a 2" square on to the front cover, so that the outside buckle edge lies  $\frac{1}{2}$ " in from the cover edge.

The pad flap should be stitched to the skiver and card 2" from the outer edge, and close to the top edge of the top pad strap. Fix press-stud. (See page 40).

The pen pocket flap should be attached by  $\frac{1}{4}$ " flange on a line  $1\frac{1}{2}$ " from top edge of main skiver, so that when it is turned down and buttoned, the folded top edge lines out with the pad strap. Similarly the bottom edge of the pocket should line out with the bottom line of the second pad strap.

The long edges of the pocket must be laid just inside the spine folds, thus bumping up the top of the pocket and gradually flattening out towards the bottom. Fix press-stud as above.

The large flap to cover all the envelope pockets must be attached to the skiver before the largest pocket is stitched on. The flap should be set tight against the top of the pocket.

When making the press-stud closure to the writing case it should be faced, if possible, with outer leather (*Diagram 62*), and a stud fixed invisibly, i.e. on to the facing before

the latter is glued to the closure. If this piece has to be attached to the main article, it should be glued between the card and the outer leather and stitched through all thicknesses.

An important point to remember with both the buckle and the press-stud closure, is to put the pad on the opposite side to that containing either the buckle or the press-stud dome. Both would be rather an obstruction to letter-writing.

### *Belts*

Belts of various patterns are suggested here, their design governed mainly by the method of fastening. The making of each is very similar, and in each case I shall only note the differences of approach, and describe only once the fundamental method of construction.

Belts of a sporting type should be made of medium leather for women, hide for men. Belts for afternoon dresses are best from fine leather, suede, willow calf, etc. Belts for morning wear for women are rather attractive in fine pigskin or calf, and of a restrained and distinguished design. For evening wear, gold and silver calf leather used to be available for decoration or even as a base, but a plain lightweight leather with decoration in sequins, applied contrasting shapes, braid, piping, etc., can be very effective.

In nearly every case a belt needs a thin skiver lining, except the sporting type which are made of fairly substantial leather.

Buckles, buttons (metal or leather-covered), press-studs or hook-and-eye fastenings can be used in a fascinating variety of ways. Here are a few suggestions, with notes on the construction of each.

*Diagram 63.* Narrow metal buckle with the two wide ends of the belt attached at each side. Rows of vertical stitching interspersed with eyelets to match the buckle. Fastened with hook-and-eye or tiny buckle.

*Diagram 64.* Ring of metal, bone or wood, bound with

strip of leather ; contained by two straps with slit button-holes at ends, to go over leather-covered buttons. Attractive in two colours or textures of leather, matching ring and buttons.

*Diagram 65.* Simple design with two  $\frac{1}{2}$ " buckles. Decoration by contrasting stitching.

*Diagram 66.* Sporting type with purse pocket attached. Saddle-stitched in white, or contrasting colour.

*Diagram 67.* Stiff suede belt with contrasting strips threaded across each other at centre front, supported by three eyelets in one of the contrasting colours. Buckle or hook at centre back.

*Diagram 68.* Applied strips of contrasting colour or texture, interspersed with eyelets of same colour.

*Diagram 69.* Stitching, and applied squares fixed with eyelets.

*Diagram 70.* Large leather-covered button, or a wooden one. Belt swells at centre. A similar idea could be carried out with two buttons (*Diagram 71*).

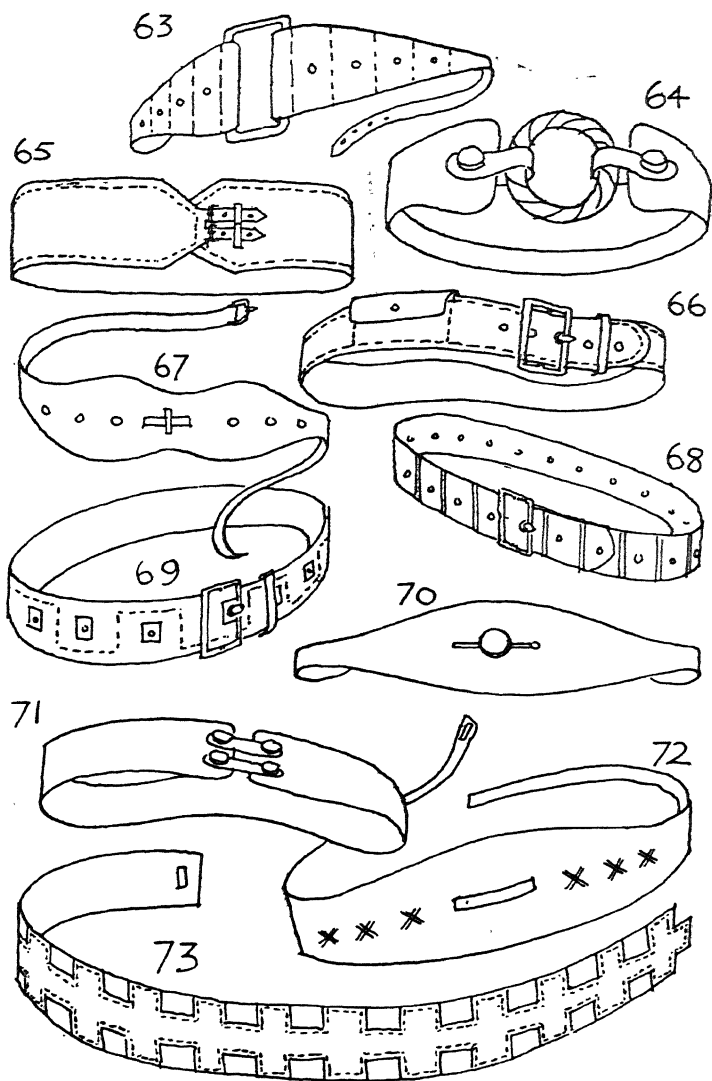
*Diagram 72.* Deep at centre front, narrow and fastening with tiny buckle or hook at back. Decoration in contrasting thongs crossed at each side of plain strip in centre.

*Diagram 73.* Mediæval effect with castellated edge : a second row of machine-stitching adds to the illusion.

The actual method of making-up depends largely on the material. Fine suede or thin leather needs a backing of tailor's canvas for stiffening, especially in the shaped designs. For very deep belts, thin card might be used for the deepest parts, if these exceed  $3\frac{1}{2}$ ".

Suede belts should be allowed  $\frac{1}{4}$ " wider on each edge, and the surplus turned over to the back, glued down, and the skiver lining pasted on top of this, the whole edge-stitched afterwards.

For other leather the same can be done if the surplus  $\frac{1}{4}$ " is pared thinly, or the edges can be left as cut, and stained and polished as a finish.



Buttonholes in thin suede can be tailored or stitched. On thicker leather it is best to machine-stitch the edges.

*Diagram 74. Pyjama case with flap, and no gusset or fastening.*

Cut in outer leather and skiver, or thick skiver and a silk lining. If the latter is used, cut with a seam allowance of  $\frac{1}{2}$ " all round, and a thin card stiffening  $\frac{1}{8}$ " smaller all round than the pattern. For a skiver-lined case proceed as for purse in *Diagram 38*.

For silk lining put a thin edging of glue all round card stiffening on wrong side, and stretch silk on the card, glueing down by the  $\frac{1}{2}$ " turning allowed. Make the corners as described for the roll-up tobacco pouch.

Paste all over back of card (here a layer of wadding can be inserted as described for the writing compendium) and stick to outside of case, of which the edges should previously have been stained and polished, or pared and turned in. In this event  $\frac{1}{4}$ " extra should have been allowed on main piece, or card cut smaller all round. Press lining to outer leather.

Stitch top edge of front. Finish according to material.

Glue the front into position on the back by the extreme edge; fold according to *Diagram 74*. Leave to dry.

Stitch all round from one side at bottom, round flap and down the other side.

*Diagram 75. Pyjama case of an alternative design. This has no flap.*

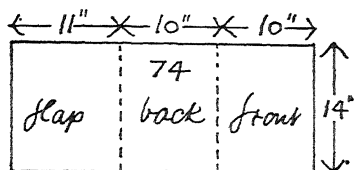
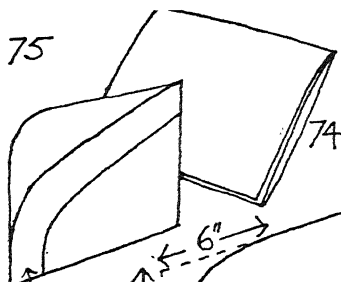
Proceed as described for previous article as regards materials and their treatment. If the suggested band of contrasting leather is applied, it must be stitched on before the lining is attached.

*Diagram 76. Zipp-fastened Mend-a-tear.*

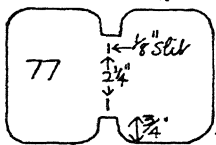
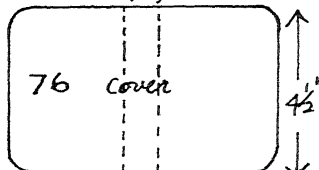
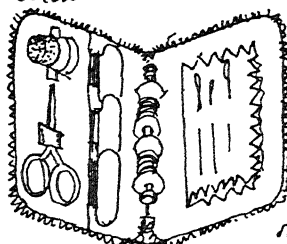
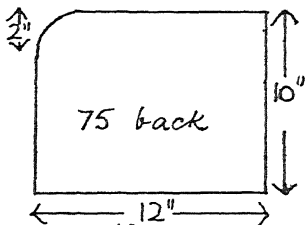
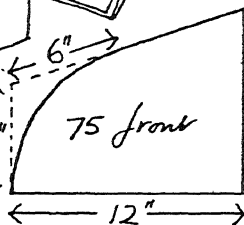
A 12" zipp is necessary for this, a bolt of  $\frac{3}{16}$ " calibre,  $3\frac{1}{4}$ " long, and a nut to fit.

The bolt should be covered with a narrow strip of skiver, to within  $\frac{1}{4}$ " of the end. This is left for the nut to screw in

75

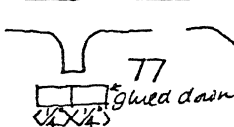
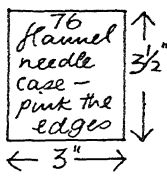
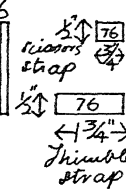


This could be a row of stitching, or a band of contrasting colour.



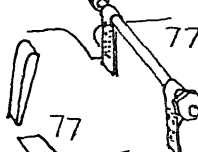
Right side

straps for bolt 2 1/8" 1/8" wide.

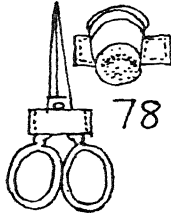


wrong side

Bolt in place



Right side





position. The straps for this must be finished at the edges—if strong leather, they need not be stitched—and glued into tiny slits made through the main skiver lining and card stiffening as shown in *Diagram 77*. The head of the bolt is then inserted into one loop, this is glued tightly round the bolt and stitched closely at the top. The other loop is left a little looser so that the nut end of the bolt can be slipped in and out when it is required to change the reels of cotton which it will hold. Do not leave it loose enough to allow the nut to pass through.

The thimble and scissors straps should be stitched to the silk-card pocket before that is glued by the edges to the main skiver.

Finish all edges of these and the pocket, stitching top of latter, and all round straps. Stain and polish.

Place scissors strap close to the thumb and finger loop of the pair of scissors that you intend to put in the case, and stitch the thimble strap to shape round the thimble (*Diagram 78*).

The flannel (or such material as may be available) needle-case can have two leaves as shown, or four. A row of machine-stitching attaches them to the main skiver 2" away from the outside edge.

Proceed now to insert the zipp as described for cigarette case and writing compendium.

## CHAPTER FIVE: HANDBAGS

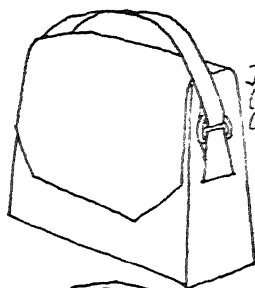
IN THIS CHAPTER I SHALL DEAL WITH ONE EXAMPLE only of each fundamental shape. Individual styles can be devised by slight alterations, e.g. the shape of a flap or a gusset, or the position of a handle. (See Chapter 2.) As for the inside fitments, pockets and partitions can be made of size and shape to suit your own requirements. A note will be given here on certain general fitments, some of which can be adapted to your especial needs.

I suggest that attention be paid to the potential wearing qualities of the bag ; adequate stiffening and strengthening material should be used with limp or thin leather, and corners of flaps, etc. should be slightly rounded to prevent them becoming dog-eared by use. All ends of thread should be finished strongly, if possible by sewing in.

*Diagram 79. The simplest type for construction, using gusset in Diagram 5, Chapter 2, and an invisible press-stud fastening.*

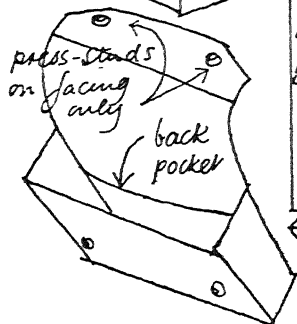
Cut all outside pieces in outer leather and skiver ; all inside pieces in skiver only ; flap facing in outer leather only.

Make up pockets. Paste all over wrong side, fold exactly in half as shown in *Diagram 79*. Press.

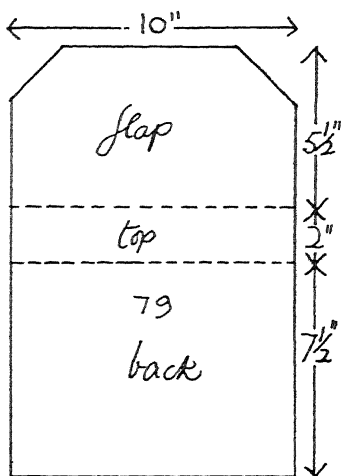


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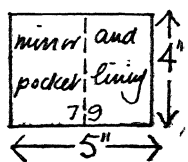
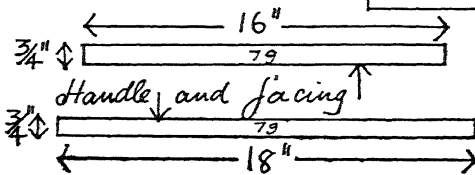
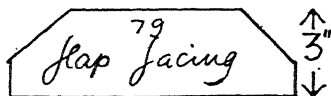
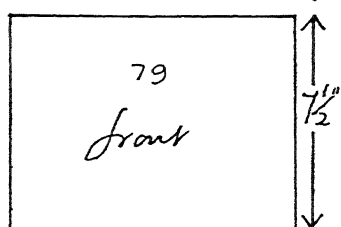
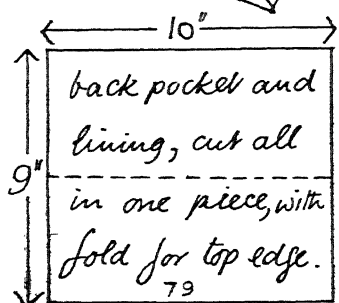
D-ring  
(loop)  
Cut 4  
9/16  
2 1/2  
24  
79  
1 1/2



side  
gusset  
cut  
2  
79  
2"



bottom gusset 79  
2"



Back main pieces of skiver with stiffening, in this case thin card. Do not forget to cut stiffening  $\frac{1}{8}$ " smaller all round than outer leather, and leave  $\frac{1}{4}$ " space at folds indicated by dotted lines in pattern *Diagram 79*. For the back and flap stiffening, therefore, you will have three sections, one for the back, measuring  $9\frac{3}{4}$ " by  $7\frac{1}{4}$ "; one for the "top gusset"  $9\frac{3}{4}$ " by  $1\frac{3}{4}$ "; and one for the flap  $9\frac{3}{4}$ " by  $4\frac{3}{4}$ ". Paste these to the skiver. Press.

Put a thin edging of glue on three sides of mirror pocket. Mark its position in centre front skiver, with base 2" above base of front. Press into position. Stitch when dry.

Stain and polish edges of D-ring attachments. Glue tab over D-ring and leave to dry. Mark positions for tabs on gussets. Place them centrally in the width, and with bottom edges 2" from top edges of gusset. Glue in position. Stitch when dry.

Paste all main pieces of skiver to outer leather. Press. Put an edging of glue round three sides of the large back pocket. Press into position with duster; do not put in the press.

Fix button end of press-studs in flap facing, 1" from side and front edges. Paste facing to flap.

Stitch top edges of front and gussets, and edge of flap. Stain and polish all these.

Make stitch holes with the unthreaded machine, or a stitch tool, all round the bottom gusset, along bottom edges of front, back, and side gussets.

Now glue side gussets by one long edge to each side edge of the front. Leave to dry. Stitch, and finish ends securely.

Glue side gussets to side edges of back. Leave to dry. Stitch.

Handstitch bottom gusset into position. It is easier if tacked at intervals before beginning to stitch, using the holes already made. Remember not to backstitch—see note in Chapter 3.

When bottom gusset is stitched, stain and polish all

double edges. Press button of press-stud on to front of bag, using marks thus made as position for dome end. Fix these.

Paste handle facing to upper piece, inserting interlining of flexible nature if leather is not very stout. Stitch edges, leaving 1" space at each end for insertion into D-ring—see note in Chapter 3. Stain and polish edges along full length.

Insert handle into D-rings as described in Chapter 3. Purse as *Diagram 39* could be made to be used inside.

*Diagram 80.* Bag as *Diagram 1* in Chapter 2, with short flat handle attached at the back near the top. Fastened with metal hinged clip. Inside large gusseted zipp pocket at back, small purse pocket at front, and shaped mirror pocket. A 6" zipp and two handle-loops are required.

Cut all outside pieces from outer leather, including purse pocket flap. Cut skiver for main piece and gussets, not handles. Cut inside pieces from skiver as shown, making two of the mirror pocket shape, as this cannot be folded at the top edge because of its shape. Cut card stiffening for main piece only; cartridge paper stiffening for front of gusseted inside pocket will be necessary. A strip of tape, tailor's canvas or other flexible strengthening material should be pasted between the handle strips, along the whole 8" length. If outer leather is not very strong, tailor's canvas could be used to advantage in the gussets, but they should not be stiff.

Paste gussets and lining (and interlining if any) together and press. Stitch top edges. Stain and polish. Paste interlining in handles, leaving  $\frac{3}{4}$ " each end of shorter length unpasted. (See Chapter 3—insertion of flat handles into handle-loop.) Paste gusseted pocket, lay cartridge paper in position as shown by shaded area on *Diagram 80*, fold in half. Press. Paste one of the mirror pocket shapes to the other. Press. Paste all over purse pocket back and flap. Place lining in position and rub over with a duster. Put  $\frac{1}{4}$ " edging of glue along the straight edge of pocket flap. Place

in position on remaining part of pocket lining and press. The outer leather flap should overlap the lining by the  $\frac{1}{4}$ " glued edge. The corners of the flap skiver can be shaped when the paste is dry.

Stiffening for the main piece should be pasted to the skiver, leaving  $\frac{1}{4}$ " gaps at all folds as in previous bag.

Zipp facing should be glued to one edge of zipp tape on wrong side of zipp, folding in ends neatly. Stitch when dry.

Fold gusseted pocket as shown on *Diagram 80*, and glue right side of remaining zipp tape to inside edge of front of pocket (*Diagram 81*). Stitch zipp on to pocket top with two rows of stitching to keep tape flat all round. Stain and polish bottom and side edges.

Mark position for pocket on back section of main skiver. Draw a line  $4\frac{1}{8}$ " from top edge of back, along which glue the zipp facing, in the centre of the width of main skiver, making the bottom edge of the facing lie along the pencil line. Stitch, when dry, all round facing. Fold pocket down into position on skiver and glue into place along edges marked. Stitch when dry.

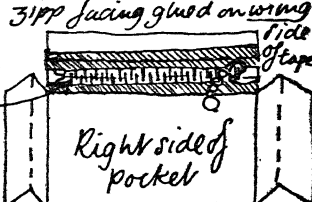
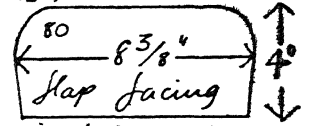
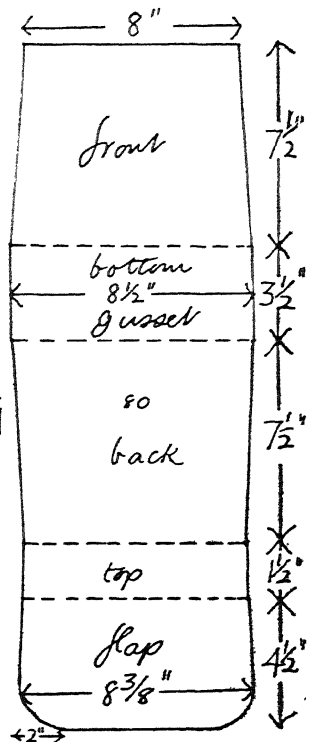
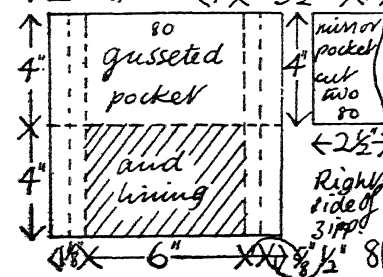
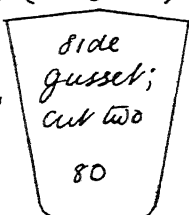
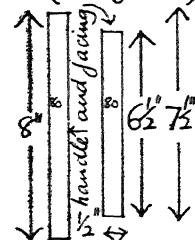
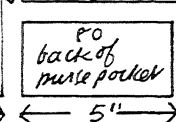
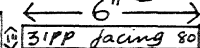
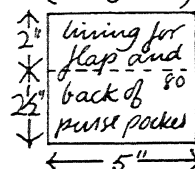
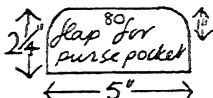
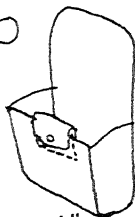
Stitch top edge of mirror pocket. Stain and polish all edges. Mark position on front skiver centrally and  $1\frac{1}{4}$ " above base fold. Glue. Stitch when dry.

Mark position for purse pocket, which is stitched to front with flap hanging over to outside front. The base should be 2" from top edge of front, and the pocket centrally placed. Stain and polish all edges. Glue into position, leaving 1" at each side near top edge of front, so that pocket and flap can be folded right away from this edge whilst it is being stitched and finished. Stitch purse pocket to within the 1" each side, and secure ends of thread. That finishes all accessories to the inside.

On the outside handle-loops should be fixed (see note in Chapter 3) 1" from top edge of back, and  $1\frac{3}{4}$ " from each side. (*N.B.* The handle could be machined to the loops before they are put on to the bag, but I find the handle is



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in the way when pasting the main skiver into the bag, and especially when rubbing down.)

The metal hinged clip now has to be fixed to the front of the bag, but the eyelet hole part of this goes in last of all. Accuracy is very necessary when fixing the clip. I find that the easiest way is to mark the centre of the flap edge, clip the fastener in position and fold the flap down on to the front, making sure that the top edge of the front is in line with the top edge of the flap. Two bulldog clips are of assistance here to hold the flap in position. Check again to make sure the fastener is centrally placed, and then press the metal flanges into the leather, making two marks on the front. Cut slits where you see the marks, insert the flanges, put on the back plate, open out the flanges and tap flat with a hammer.

Paste the main skiver to the outer leather, and rub down well with a duster. Do not bend until thoroughly dry, or you may find air bubbles forming along the folds.

Bend back purse pocket flap and back, and stitch top front edge of bag. Stain and polish. Finish stitching purse pocket through all thicknesses. Paste flap facing, if any, in position and press. Stitch edge of flap and "top gusset."

The side gussets have to be stitched by hand along the bottom edges and half-way up the back, so make stitch holes on each gusset and on the main bag when dry.

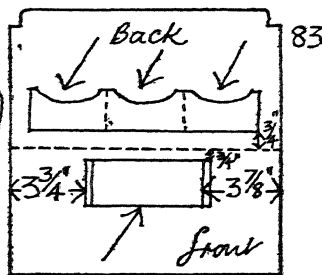
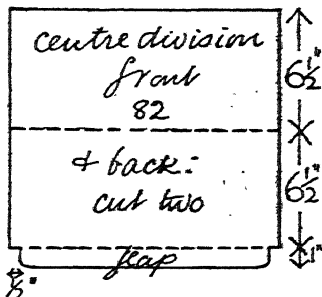
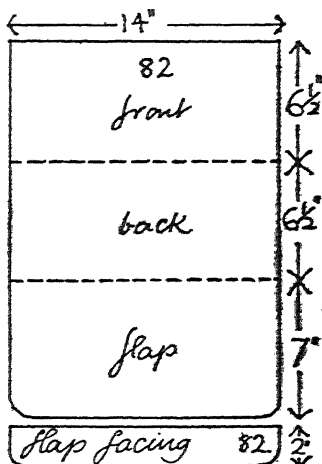
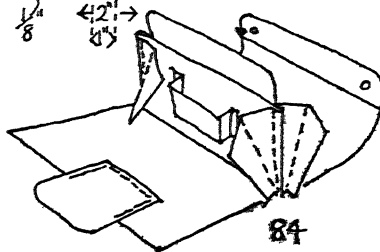
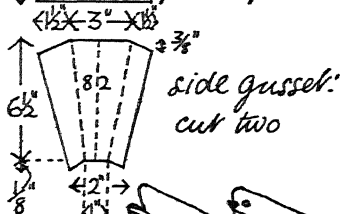
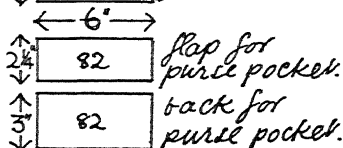
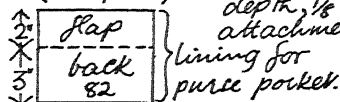
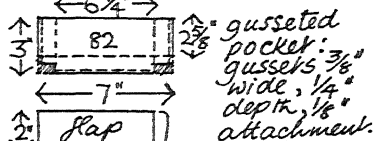
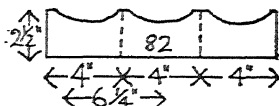
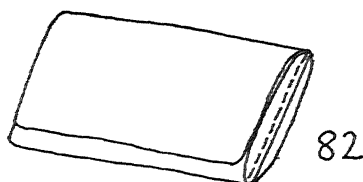
Put a thin edging of glue along the unperforated long edges of each gusset, and fix in position to the front edges of the bag. Stitch when dry. Glue back edges of gussets to back edges of bag. Stitch as far down as possible when dry. Finish stitching by hand. Stain and polish edges.

Stitch edge of handle, making a rectangle in centre of length, leaving ends free for insertion into handle-loops. Stain and polish edges. Insert into loops. (See Chapter 3.)

Mark position for eyelet in centre of flap. Insert eyelet. (See Chapter 3.)

*Diagram 82. Long, flat pochette with centre division on same*





principle as that for purse in *Diagram 39*. It can also be finished with a zipp along the top edges, in which case cut without a flap. Attached to the back of the centre division are a row of flat pockets, and to the front a cosmetic container. This is exactly the same as the envelope pocket in the description of the writing compendium in Chapter 4. A purse pocket as described for handbag in *Diagram 80* is attached to the front.

Cut main outside piece, gussets, flap facing and purse pocket flap from outer leather. In skiver cut a lining for the main piece and the gussets ; the centre division double, and the smaller pockets double. Before pasting the two thicknesses of skiver together for the centre division, cut tailor's canvas  $\frac{1}{8}$ " smaller all round than that piece, paste on and press.

Make up smaller pockets, putting cartridge stiffening in the front of cosmetic pocket, but not in the gussets. Stitch top edge of line of three pockets. Stain and polish all edges.

Mark positions on front and back of prepared centre division for the attached pockets, as shown in *Diagram 83*. Glue pockets in place and stitch when dry. For making up of cosmetic pocket please refer back to writing compendium envelope pocket.

Paste centre division and its lining together now.

Stitch top edge of front, and edge of flap. Stain and polish.

Make up purse pocket as described in handbag in *Diagram 80*. Stitch to front skiver after this has been stiffened with thin card, leaving the usual  $\frac{1}{4}$ " space at all folds.

Mark centre fold between back and front of bag on main lining, and on centre division. Glue the latter by this fold to main skiver along centre mark. Stitch when dry.

Paste main skiver to main bag. Rub down well until thoroughly dry. Do not bend until then.

Fix two button ends of press-studs to flap facing 2" from side edge, and 1" from end of flap. Paste flap facing in place at end of flap and rub down well.

Paste skiver to gussets with no interlining. Press. Stain and polish edges. Fold in half. Press. Fold again as shown by dotted lines in *Diagram 82*. Press carefully. Fold up centre division and glue two side edges together, pressing with bulldog clips. When dry, spread a little glue down the centre fold of each gusset for  $\frac{3}{8}$ " width, place round ends of centre division as shown, and secure with clips. Leave to dry thoroughly. Stitch down as far as possible (*Diagram 84*).

Stitch top edge of front of bag. Stain and polish. Finish stitching purse pocket through all thicknesses. When stitching the other edges of gussets, the last  $1\frac{1}{2}$ " at the bottom of each edge will have to be done by hand, so make stitch holes before you glue gussets into place. Also make holes on the main piece to correspond.

Now glue remaining gusset edges to front and back. Stitch when dry. Stain and polish edges.

Fold flap down and press buttons into front of bag. Use these marks as position for dome end of press-stud, which insert.

*Diagram 85. Zipped handbag* originally made in python skin with turned edges. For this an allowance of  $\frac{1}{2}$ "- $\frac{3}{4}$ " should be made according to thickness of leather and skiver, on all double edge coverings, and  $\frac{1}{4}$ "- $\frac{1}{2}$ " on all single edge turnings. Handles are made round rope, for which two 10" lengths are required. A 12" zipp and four handle-loops are also necessary. Stiffening will be required for the main outside piece, and tailor's canvas for strengthening the skiver to receive the inside pockets. No stiffening should be put in gussets, handles, zipp tabs, or top gussets.

All edges that are to be turned, should be pared if necessary before glueing down.

Card stiffening for the main piece will be in three sections, cut only  $\frac{1}{16}$ " smaller on outside edges than pattern, and allowing only  $\frac{1}{8}$ " space at folds.

All measurements on the main piece have been given

without turnings. These must be allowed, as mentioned above, according to the weight of leather used. The dotted lines show edges where turnings should be added. No turnings are necessary on gussets, zipp tab facings or handles.

Inside the bag a simple gusseted pocket and a large, flat pocket are suggested, but any others may be inserted.

Cut main piece in leather and skiver (latter without turnings); gussets in leather and skiver; handles in leather only; zipp tabs, two with turnings, two without, in leather only; pockets in double skiver.

Mark out pattern area on wrong side of main piece of leather, paste card in position. Press. Paste gusset skiver to gussets. Press. Stitch top edges. Stain and polish. Paste pockets. Fold in half. Press. Press folds for gussets in smaller pocket as indicated in *Diagram 85*.

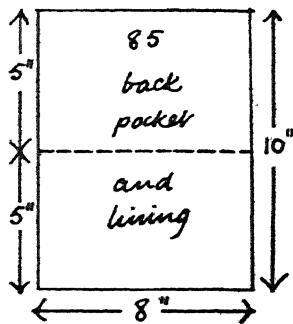
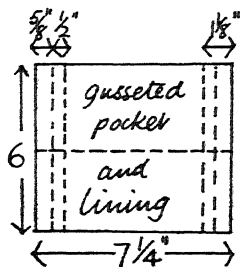
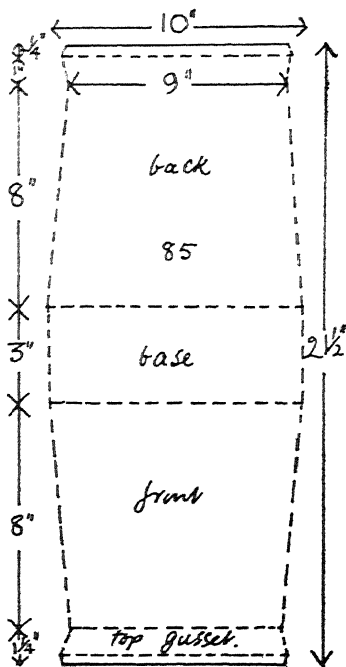
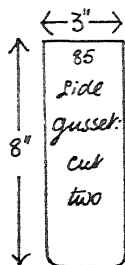
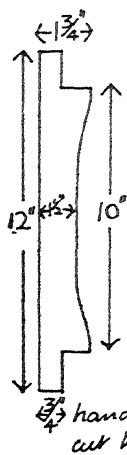
Paste canvas to main skiver. Press. Mark positions for pockets on back and front areas (i) large pocket on back 1" above base fold, centrally; (ii) gusseted pocket 2" above base fold, on front, centrally. Stain and polish all edges. Glue in place. Stitch.

Mark positions for handle-loops on main leather, 2" from top and side edges. Insert handle-loops. (See Chapter 3.)

Paste main skiver to main leather. Rub down well with a clean duster and leave to dry thoroughly. Do not bend until then.

Turn down  $\frac{1}{4}$ " approximately (according to leather) on top gusset long edges. Glue. Snick the corners, and turn in short edges to top of back and front. Press with clips. Glue zipp tapes to these long edges, setting zipp centrally. Leave to dry. Stitch. Glue ends of zipp tapes to tab facings. Glue upper layer of tab on top, snicking corners of turnings, and pressing. Stitch when dry.

The base and half one side of the gussets will have to be handstitched, so make stitch holes before glueing gusset in place. Make them also in the main piece. Glue gusset



edges to line of skiver edge on main piece, and leave to dry. Turn over edge of main leather on to gusset. Glue firmly, using clips to keep the edge in place. Stitch.

Turn down top gusset and stitch in rectangle on back and front, going along top edge, down side for  $\frac{1}{2}$ ", across width of bag and up  $\frac{1}{2}$ " at other end.

Handles can be machined with the single-presser foot (see notes on handles, Chapter 2, for this and Chapter 3 for insertion into handle-loops).

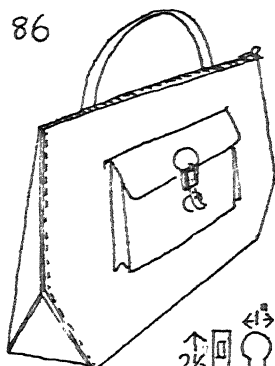
*Diagram 86. Zipped sling or forearm bag*, with adjustable strap and large front pocket. A 12" zipp, a 1" and a  $\frac{1}{2}$ " buckle, and two press-studs are necessary. Inside I suggest only two large pockets, as anything bulky against the sides might bulge into the essentially flat style of the bag.

Cut the main piece, long straps, outer pocket and flap, and straps for these, in outer leather. If the latter is not too bulky or not very strong, cut the long straps double thickness: otherwise line with skiver. The little straps should not be double unless the skin has a very thin part from which the lining for top strap could be cut. The buckle strap is stitched to the front of the pocket and therefore needs no lining. Cut narrow top facings for inner pockets. In skiver cut a lining for the main piece; two large pockets, double thickness; lining for outer pocket and flap; lining for long straps unless lined with outer leather; lining for top short strap unless lined with thin outer leather.

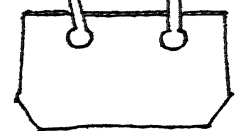
You will need stiffening only for the main bag. Make the base quite stiff, the front and back a little less stiff, and the triangular side-bottom gusset softer than either. A piece of tailor's canvas or very thin card in the front area of the outside pocket would help to keep its shape.

Paste tailor's canvas to main skiver. Press. Paste double thicknesses of two large pockets together. Press. Stain and polish edges of pocket facings. Glue into position. Press. Stitch all round facing edges. Polish top edges of

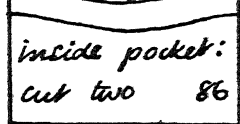
86



Back view  
showing  
long strap  
and attach-  
ments

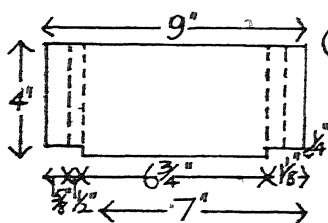
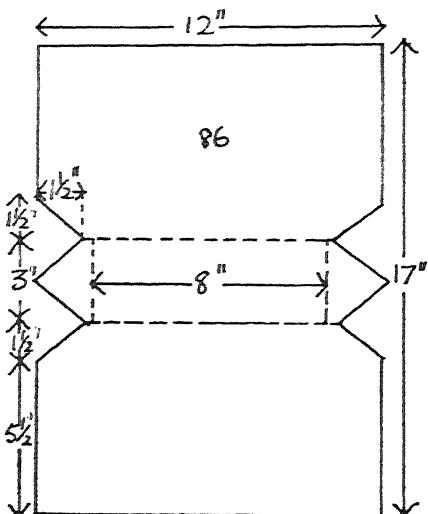


$7\frac{3}{4}"$   
 $\frac{1}{2}"$

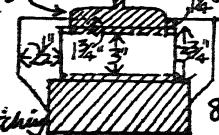
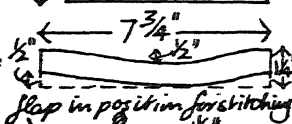


inside pocket:  
cut two 86

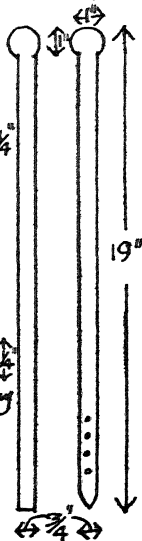
Pocket in first  
position for stitching



86 pocket flap



87



pockets again. (Usually one needs to trim skiver to fit facing edge after glueing together.)

Stain and polish remaining edges of pockets. Glue into position on back and front of the bag, centrally in the width, and  $\frac{1}{4}$ " above base folds in skiver. Stitch.

Paste card interlining to main leather leaving  $\frac{1}{4}$ " space at all folds. Paste interlining to front pocket outer leather. Press. Paste lining to top strap of front pocket. Press. Stitch edges, omitting the circle at the top. Stain and polish these edges, and those of the buckle strap.

Punch two holes  $\frac{3}{4}$ " and 1" respectively away from the square end of the buckle strap. Join these by cutting away intervening leather. Insert buckle and handstitch into place. Glue buckle strap centrally on to the front pocket, with base of circle  $3\frac{1}{2}$ " from top edge. Stitch when dry.

Glue top strap centrally to pocket flap with circle just on the flap. Stitch when dry. Make holes to fit the buckle at  $\frac{3}{8}$ " intervals, punching the first one  $\frac{1}{8}$ " below flap edge.

Paste skiver to flap and pocket. Press. Stitch top edge of pocket, and three outside edges of flap. Stain and polish all edges.

Mark position on front of bag for pocket and flap, as shown in *Diagram 87*. Glue flap in place and stitch when dry. Glue pocket in place by bottom edge. Stitch. Fold up, tuck in gusset and glue edges to marks on front leather. Stitch.

Paste two thicknesses of long straps together, strengthening with tape or canvas if leather is not strong enough. Press. Stitch edges, leaving circle at end of each unstitched. Stain and polish all edges. Glue circles in position on back of bag on outer leather 6" apart and  $1\frac{1}{2}$ " from top edge. Stitch when dry. Fix buckle to strap as described for front pocket strap. Make a punch hole  $1\frac{1}{2}$ " from shaped end of strap. Insert dome end of press-stud  $\frac{1}{2}$ " from end of strap. Insert button end of press-stud on buckle strap in corresponding position when strap is buckled. Now pull strap



through buckle as far as it will go, make a punch hole for the tongue of the buckle, fasten, and fix another button end of a press-stud to correspond with dome in new position. The handle is now at its shortest, and can be adjusted, if necessary, by further buttons and punch holes.

Paste main skiver to main leather, leaving 1" strip on each top edge for zipp insertion. Rub down well with clean duster. Leave to dry thoroughly. Do not bend until then. Stain and polish top edges.

The triangular gussets will have to be stitched by hand, so make stitch holes along short sloping edges of sides, and corresponding edges on front and back.

Fold bag as shown in *Diagram 86*, and make stitch holes along back top edge. Glue zipp tape in position along front edge between skiver and outer leather, tucking ends in neatly. Leave to dry. Stitch. Glue zipp tape along back edge. Stitch by hand.

Glue side edges together and hold with clips. Stitch when dry. Handstitch triangular gussets in place. Stain and polish all remaining edges.

*Diagram 88. Simple rounded shape with gusset all in one piece*, originally made in suede, with four rows of machine-stitching as decoration. This bag is shown with a short handle at the top, attached by handle-loops. It is fastened by an invisible press-stud under the superimposed decorative flap. This and the stitching down the centre are slightly padded with wadding. Inside is a flat zipp pocket at the back, with a small gusseted one attached to it, and a large flat pocket at the front with a mirror pocket and a pen-holder attached to it. A 6" zipp, two handle-loops and a press-stud will be required.

Cut outside pieces of outer leather and skiver, except for the handles and tongue, which are faced with outer leather, and handle-loop tabs which require a piece of tape for additional strength. Cut pockets from double skiver with fold for top edge, except for zipp pocket, which is cut in two

separate pieces, one with aperture for zipp, one without.

Tailor's canvas is required to back the skiver of the main piece, and strengthen the flat front pocket; also to inter-line tongue.

Paste skiver to gusset. Press. Stitch one end. Stain and polish. It is extremely difficult to estimate exactly the length of such a gusset, so it is wiser to leave the other end unfinished till a later stage, and if necessary stitch it by hand whilst the rest of the bag is under the machine.

Paste handle facing to handle, leaving 1" at each end unstuck. (See note in Chapter 3.) Stitch edges. Stain and polish along whole length. Stain and polish edges of handle-loop tabs.

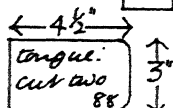
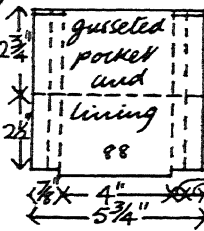
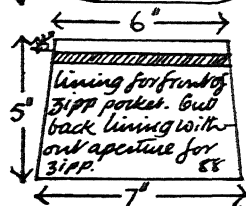
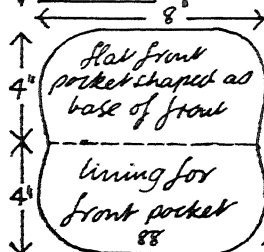
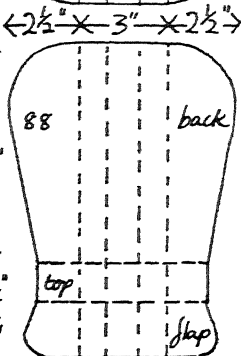
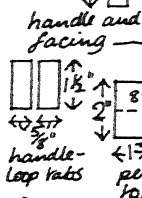
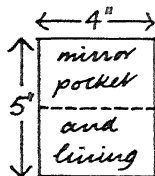
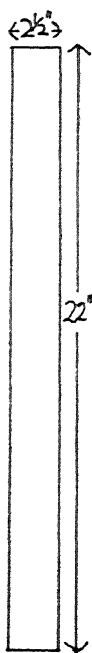
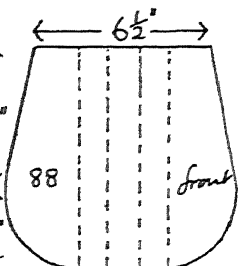
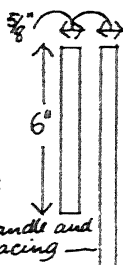
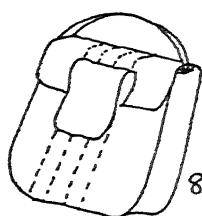
Paste interlining to tongue facing. Insert button end of press-stud into tongue facing centrally and  $\frac{3}{4}$ " from shaped end. Put a thin layer of wadding on to the interlining. Glue extreme edges of tongue and press over facing, keeping wadding edges tucked well in. Fix with clips and leave to dry. Stitch the edges. Stain and polish.

Lay a 4" wide strip of wadding down centre front of outer leather on wrong side. Back with interlining, pasted only at sides where there is no wadding. Leave to dry. Stitch from outside, four rows equally spaced by 1", as shown on *Diagram 88*. It is best to rule these lines before putting the work in the machine.

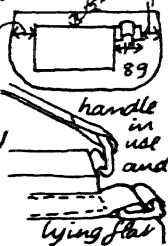
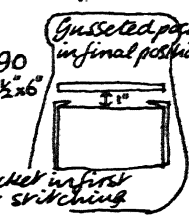
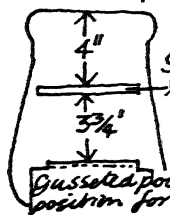
Proceed in the same way to pad and stitch back and flap. Put scarcely any wadding in the top gusset—thin it out to paper thickness, and in all cases keep wadding edges from protruding into finished edges of work.

Paste canvas interlining to front and back skivers. Press. Paste mirror pocket. Fold in half. Press. Paste gusseted pocket. Fold in half. Press. Paste flat front pocket. Insert interlining. Fold in half. Press. Paste pen-holder. Fold in half. Press. Stain and polish all raw edges of these pockets.

Mark positions of pen-holder and mirror pocket on front



89. Position for mirror pocket and pen tab on front pocket



pocket, as shown in *Diagram 89*. In the main back skiver cut a slit  $\frac{1}{2}$ " wide, 6" long, 4" away from flap edge, from side to side. Stain and polish raw edges. Tip it at the back with glue and place over zipp so that right side shows to right side of skiver. Leave to dry thoroughly.

Fold gussets as shown in *Diagram 88* for gusseted pocket. Mark its position centrally with its top edge 1" below edge of zipp opening. Glue bottom edge in position (*Diagram 90*). Stitch when dry. Fold up, tuck in gussets, edge with glue and stick along marks. Stitch when dry.

Paste lining of zipp pocket to wrong side of main back lining, so that the aperture falls in line with that cut in the main skiver and interlining. Rub down well with a clean duster and leave to dry thoroughly. Stitch round the edge of zipp aperture. Edge right side of back lining of pocket with glue and press into place on top of the front lining. Stitch all round when dry.

Glue a piece of quite stout card measuring 1" by 6", to the wrong side of top gusset in main outer leather. Press and leave to dry thoroughly.

Paste tape or other strengthening material to wrong side of handle-loop tabs. Turn them round handle-loops, having first removed the metal flanges from these. Glue wrong sides of tabs together, making one overlap the other a little, in order to prevent a ridge showing through skiver or top of top gusset when in position. Glue tabs to strip of card in top gusset, as shown in *Diagram 91*. The loops should just overhang the ends of top gusset.

Paste back skiver to back leather. Rub down well and leave to dry thoroughly. Paste front skiver to front leather. Rub down well and leave to dry thoroughly.

Stitch top edge of front. Stain and polish.

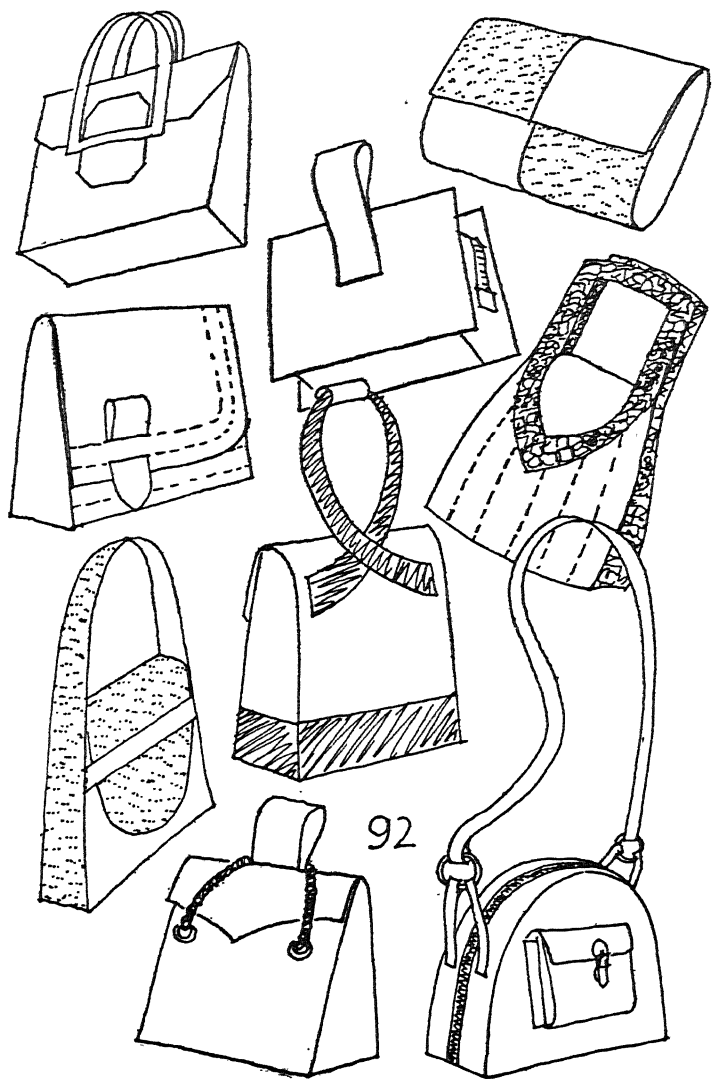
Glue tongue in position in centre of flap edge by the extreme edge of square end, lining out with rows of stitching, as shown. Leave the rest free to lie back over flap whilst stitching round flap edges. Stain and polish these.

Bend over the tongue and catch at each side of flap so that 2" protrude over it to front.

Glue gusset by the edge to inside front, using clips to secure. Begin at the stitched end, and when near enough the other end to estimate the exact length required, cut off excess and stitch end by hand or machine if possible. Stain and polish. Continue glueing edge. Leave to dry. Stitch all round.

Glue other long edge to back. Leave to dry. Stitch. Stain and polish edges.

Fold over flap, press button of press-stud into front to mark position for dome. Insert this. Secure handles as described in Chapter 3, to handle-loops, but do not stitch close to loops. Leave at least  $\frac{1}{2}$ " between metal and nearest stitching so that loop can lie flat on top of bag when handle is not in use.



## CHAPTER SIX: TRAVELLING EQUIPMENT

ALL ARTICLES IN THIS SECTION ARE DESIGNED FOR hard wear, and should therefore be made of leather as strong as possible, e.g. reptile leather, hide, pig or hogskin, heavy calf or sheepskin.

*Diagram 93.* This week-end case opens flat for packing, and has a zipp on three sides. The contents are confined by webbing straps operated by metal adjusters such as are found on braces or suspenders. The gussets make its shape, and the handles are stiffened with short lengths of metal piping or brass curtain rod. These cannot be stitched on the machine, so allow only  $\frac{1}{4}$ " on each side of the handle shape. (See note at foot of page 28).

Cut all pieces in outer leather as shown in *Diagram 93*. Cut skiver for main bag and gussets, not forgetting to cut the latter in pairs. Both outer leather and skiver should be stiffened with thin card if leather is not strong. If it is, one layer of thin card and one of canvas as additional strength for skiver is enough. For the base a really strong piece of strawboard is required. This must be cut in two sections in the length, with  $\frac{1}{4}$ " space allowed between each when pasting to leather.

Paste these sections to the base. Press well. Insert six

domes, as described in Chapter 3. It is as well to paste a layer of thin card over the backs of domes, but this should first be pasted to skiver to take strain of inside straps.

Gussets should have one layer of thin card as stiffening (or two, if leather is not strong. The shape of the bag depends on the shape of the gussets). Paste stiffening and skiver to gussets, leaving 1" unpasted along each long, straight edge. Press. Stain and polish straight edges of gussets.

Paste stiffening to main skiver and to main leather. Press both pieces, leaving out the base of the outer leather. Mark positions of handle attachments, centrally and with bases  $5\frac{1}{2}$ " from top edges, on back and front of outer leather. Stain and polish their edges. Insert D-rings. Glue. Glue into position. Stitch when dry.

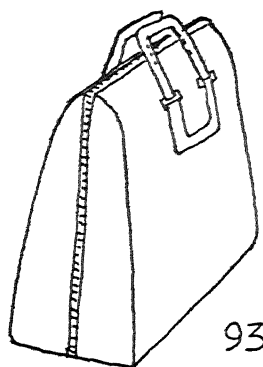
Fold main skiver in half through the base. Along this line the two webbing straps have to be stitched firmly, 6" apart; and the other ends in corresponding positions to top edge of skiver. *Diagram 94* shows method of attachment of various pieces. Straps and buckles can be substituted for adjustable webbing.

At one end of centre fold in main skiver and  $\frac{1}{2}$ " from edge, cut a slot 2" long and  $\frac{5}{8}$ " wide, to take the excess length of zipp. Make a slit at the end of this slot nearest the edge of the bag,  $1\frac{5}{8}$ " long, to take the zipp tape. (*Diagram 95*.) Stain and polish these raw edges. Paste the rectangle removed on to the outer leather in the precise position in which it would fall if still part of the main skiver.

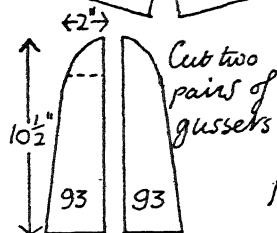
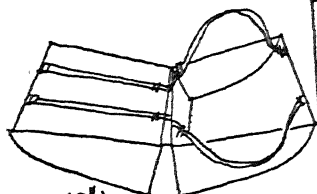
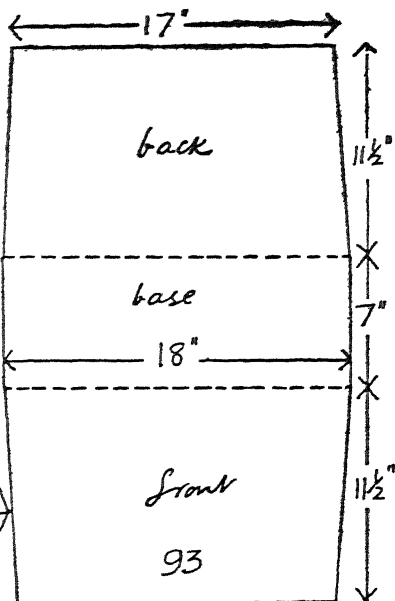
Paste skiver to leather, leaving 1" unstuck along each top edge and round the slot in the base, for insertion of zipp. Stain and polish top edges. Part of the gussets can be stitched by machine, but this is not an easy job, and I would advise making stitch holes all round gussets and along side edges of main piece, and stitching by hand.

When the work is thoroughly dry, glue zipp in place at top edges, and along straight edges of gussets, laying these

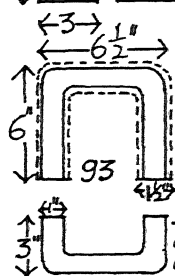




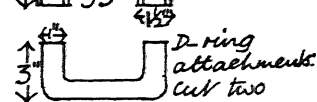
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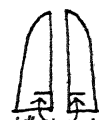
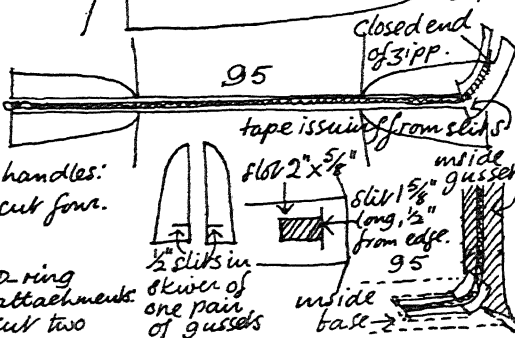
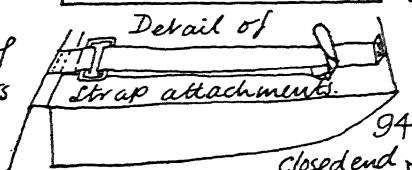
Cut two pairs of gussets



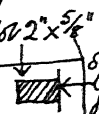
handles: cut four.



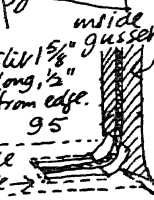
D-ring attachments: cut two



2 slits in side of one pair of gussets



inside base



inside base

end on to main piece. Before fixing the pair of gussets to closed end of zipp, cut a slit at right-angles to the zipp edge of each,  $\frac{1}{2}$ " from the base (*Diagram 95*). This is to allow the zipp tape to come through to the inside of the bag to facilitate the turning of the corner on to the base. Glue the extra 2" of zipp into position at the base (*Diagram 95*), holding side gussets in place with clips whilst it is drying. Lay open the work, make stitch holes through the base and sew zipp firmly in position, especially near the edge of the bag where it gets most strain.

Now tack the gussets in place here and there, and sew finally. Stain and polish edges.

Take four handle sections and pare inside edges—not too thinly as they have to be strong. Lay pieces face to face and clip together firmly at inside edges. Stitch on wrong side. Open out seam, snip corners and hammer as flat as possible.

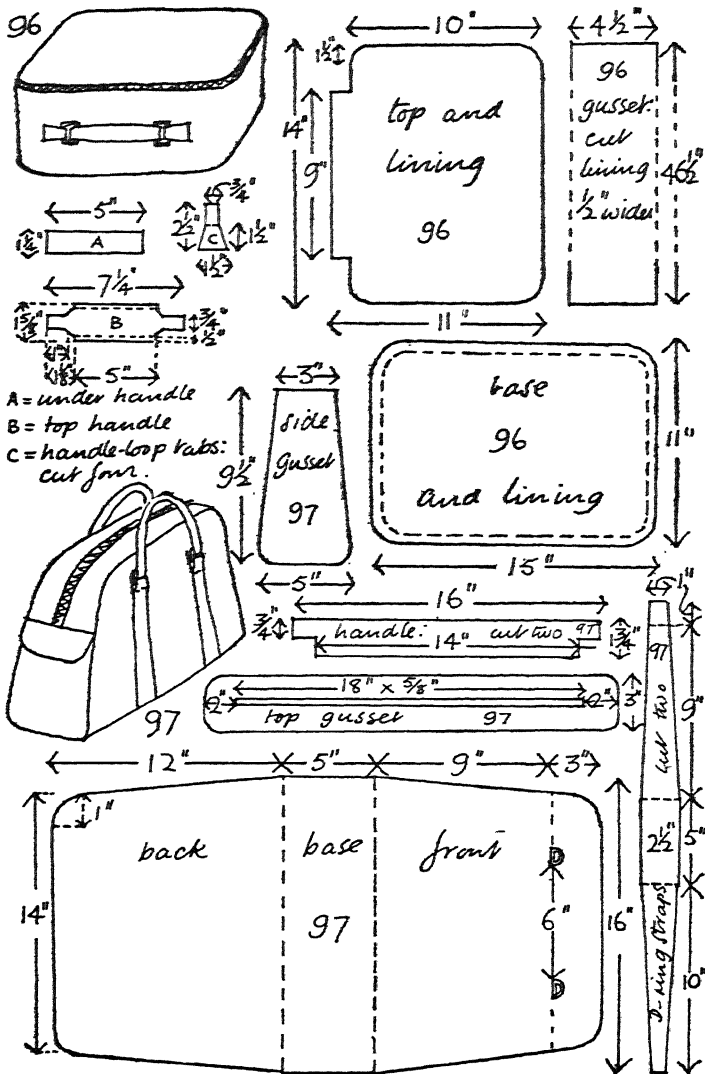
Cut three lengths of metal tubing for each handle, about  $\frac{1}{2}$ " bore, or less if possible; one 4", and two  $3\frac{1}{2}$ ". Thread rope through these; it should be thick enough to fill out tubing. Put the 4" length between the other two and leave gaps of  $\frac{3}{4}$ " between each piece of tubing; bind rope at these points with cotton wool to fill out to width of tubing. Make holes all round two outer edges of each handle.

Lay filling inside leather, and glue this along outside edges, securing with clips. Leave to dry. Handstitch. Stain and polish edges. Attach as shown in Chapter 3.

Make a tab for the runner of zipp if necessary, stitching, staining and polishing edges.

*Diagram 96. Soft week-end case with zipped top.* Quilted silk or skiver can be used as lining. A 36" zipp is required, two D-rings or square loops 1" wide, 10" stout rope, and two pieces of very strong cardboard measuring  $45\frac{1}{2}$ " by 4", and  $13\frac{3}{4}$ " by  $9\frac{3}{4}$ ".

Cut all pieces in outer leather. Cut skiver or silk lining for gusset, top and base. If using silk, cut  $\frac{1}{2}$ " turning on all



edges except short edges of gusset on which it has been allowed. Wadding should be cut to size shown here. Skiver can be quilted too, and in this case turnings should be allowed as for silk.

Prepare lining—if not quilting, skiver or silk should be backed with tailor's canvas, and edges of the silk turned over and glued to back of canvas, except for one long edge of gusset, which should be left free.

Stain and polish all raw edges of gusset and lining, top and lining, and handle-loop tabs.

Glue zipp in position (one end  $5\frac{1}{2}$ " away from end of gusset, the other  $4\frac{1}{2}$ " : stretch zipp tape between these points) on extreme edge of gusset, leaving just enough room for passage of zipp slide beside edge of leather. Glue lining by extreme edges in similar position at back. Leave to dry. Stitch strongly. Glue other side of zipp to top of case, beginning at one side of hinge and continuing round top to other side. Glue lining of top in position at back. Leave to dry. Open zipp. Stitch strongly. Join gusset lining, using full allowance of turning of  $\frac{1}{2}$ " each side. Open out and glue or tack into position.

Glue excess depth of hinge to lining. Stitch when dry. Glue a rectangle of very thick card 10" by 2" at centre front of gusset inside. Mark positions for handle-loop tabs centrally on width of gusset and centrally on zipp length, with folds  $5\frac{1}{4}$ " apart. Glue handle-loops into tabs, and glue tabs on to gusset. Stitch very strongly when dry.

Join outer leather gusset with flat seam overlapping 1". Stitch firmly. Mark  $\frac{1}{2}$ " turning allowance round base outer leather on outside. Glue this allowance all round inside free gusset edge, snipping corners of base to fit. Stitch from inside, folding lining out of way.

Now enter strong cardboard between lining and outer leather of gusset, glueing in place. Melt the glue until it flows freely. Spread evenly on one side of the card. Glue lining to other side, sticking the  $\frac{1}{2}$ " extra depth of lining to

outer leather base. Neaten edges of lining base by turning over base card and glueing.

Paste all over main area, but glue  $\frac{1}{2}$ " strip all round edges. Place carefully in position in bottom of case and press well. Leave to dry thoroughly.

To make the handle, lay rope in two 5" lengths side by side, and stitch through to hold in place. Wind a thin layer of wadding round the two. Stitch handle top to back of handle on the outside by the long edge with  $\frac{1}{8}$ " turning allowed. Place rope in position between the two, pressing it hard against the seam just made, and clipping two layers of leather in position. Glue this edge. Stitch with single-presser foot when dry. Trim away excess leather. Stain and polish edges. Insert handle into loops as described in Chapter 3.

*Diagram 97. Utility bag* which requires 18" zipp. It can be made of canvas with leather handles, straps, zipp tabs, and, with a little extra trouble, a leather piping. I shall only describe the all-leather variety and leave you to work out your own way of dealing with the other materials.

Cut all pieces in outer leather; handle, strap and side gusset twice. Cut skiver for main piece, side gussets and top gusset.

Cut a slot in centre of top gusset and skiver. Stain and polish edges. Glue round slot edge of outer leather on the wrong side. Place over zipp. Paste skiver in position on back. Leave to dry. Stitch twice all round zipp.

Stitch round edges of semi-circular flaps, and a short way up each straight edge. Stain and polish edges.

Paste skiver to gussets. Press.

Paste thin card stiffening (or canvas, according to weight of leather) to sides of outer leather. Press. Turn to right side and mark positions for straps, leaving  $5\frac{1}{2}$ " space between them on the base folds. Glue D-rings to each end. Glue straps in place. Stitch when dry.

Paste fairly thick cardboard to the inside base, allow-

ing  $\frac{1}{4}$ " space at both folds, and keeping base stiffening at least  $\frac{1}{4}$ " away from edges of leather. Insert six domes as described in Chapter 3.

Paste thin card same size as base stiffening to main skiver at base. Press. Paste skiver to main leather, rubbing down well with a clean duster. Leave to dry thoroughly.

Glue top edges of side gussets to underneath of top gusset at each end of zipp. Stitch firmly when dry, across the gusset only, leaving approximately 2" tab free at each end.

Make stitch holes round base and corners of side gussets, and corresponding edges of main work ; round top corners of main work, and corresponding edges of top gusset.

Mark exact centre of top edges of front and back, and exact centre of length of gusset on both edges. Place these marks together, glueing edges of gusset to edges of bag, clipping securely and accurately in position. Stitch straight edges when dry. Handstitch remaining work. Stain and polish edges.

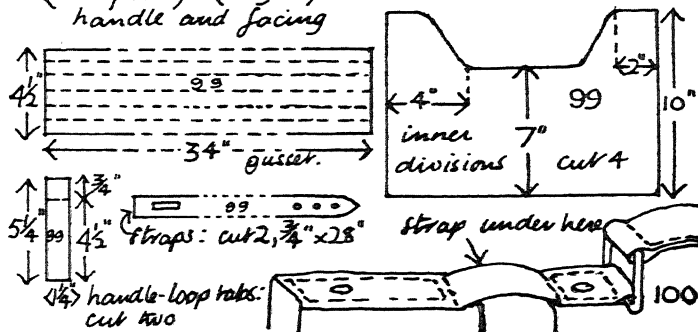
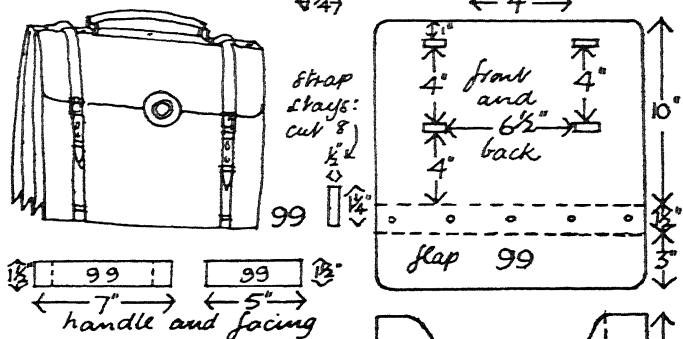
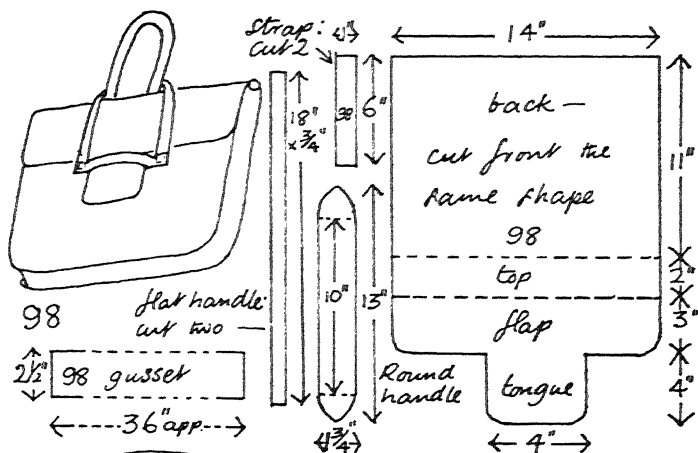
Make rope handles on machine. Trim. Stain and polish edges. Attach to D-rings as described in Chapter 3.

*Diagram 98. Music case*, usually made in hide and unlined. Nowadays can be made in any plain grained leather, and skiver-lined.

Cut all pieces in outer leather, and skiver for main pieces, gusset and strap. If not made from hide, the case will probably need thin card stiffening for back, front and flap. Cut this  $\frac{1}{8}$ " smaller all round. Paste to outer leather. Press. Paste skiver to gusset. Press. Stitch one short edge. Stain and polish.

Paste flat handle pieces together. Press. Stitch edges, stain and polish. Mark position on front leather  $4\frac{1}{2}$ " apart and with bottom edges  $4\frac{1}{2}$ " from top edge of front. Glue.

Paste skiver to strap. Press. Stitch long edges. Stain and polish all edges. Glue across base of flat handle, cover-



ing the ends of it, and glueing *only* to handles. Stitch in square through strap, handles and front, when glue is dry, leaving opening under strap between handles.

Paste skiver to front. Rub down well with clean duster. Leave to dry thoroughly. Stitch top edge. Stain and polish.

Make up round handle on machine. Trim. Stain and polish all edges. Open out ends and glue in position on back 1" from top edge and 4" apart. Stitch securely.

Paste tongue facing to tongue.

Paste skiver to back and flap. Rub down well with a clean duster and press such parts as are perfectly flat. Stitch round top and flap edges, and tongue. Stain and polish edges.

Make stitch holes round corners of front and back, and corresponding sections of gussets, measuring as accurately as possible from the finished end of gusset, and laying it round the front. Beginning with the stitched end, glue gusset to one side of front, and along bottom edge. Clip securely. Estimate exact length for gusset. Trim. Stitch other end. Stain and polish. Glue to other side of front. Stitch all three edges when dry. Repeat with back edges. Handstitch remainder of work. Stain and polish all edges. *Diagram 99. Brief-case with straps*, and two inner divisions. Pigskin, calfskin or light hide are ideal leathers for such a case. Failing these, any plain grained sheepskin of similar weight can be used. Skiver lining is optional, but gives a better inside finish. A centre lock is desirable but not indispensable; a strengthening bar for the top gusset is essential. It should measure 13" by 1", and will need five holes for rivets, one in the centre, two  $\frac{3}{4}$ " from each end, and two 4" from each end.

Card stiffening is required for the flap, back and front. No stiffening is used in the gussets as these have to be pressed into several folds (so etimes known as a "concertina" gusset).

Cut all outside pieces from outer leather. The inner



divisions are of double skiver strengthened with manilla card or buckram. Cut skiver for main outer pieces (back and flap, front, gusset). The straps should be two layers of outer leather, the strap stays and handles one thickness.

Paste skiver to gusset. Press. Stitch short edges. Stain and polish. Fold in half in the length, right sides facing. Press. Mark each half off along the length in strips  $\frac{3}{4}$ " wide. Fold and press along these lines, one at a time. When all folds have been made, press thoroughly and leave to dry.

Paste two layers of straps together. Press. Trim if necessary. Stitch edges. Stain and polish. Insert buckles. Mark positions for attachment of buckle ends to front, as shown in *Diagram 99*. Glue. Stitch strongly when dry.

Stain and polish all edges of strap stays. Glue in position. Stitch. Fix lock temporarily to centre flap to find position for lower half on centre front. Fix this piece. Paste skiver to front. Rub down well and leave to dry.

Stain and polish edges of handle-loop straps. Mark positions on top gusset. Stitch, leaving spaces for straps as shown in *Diagram 100*. Punch holes to correspond with rivet holes in metal strip. Insert rivets and open out flanges inside, holding bar securely in place. Glue a strip of skiver or linen  $1\frac{1}{2}$ " wide over this to prevent wear of rivets through main skiver.

Glue strap stays in place on back, top and bottom, as shown on *Diagram 99*. Stitch. Paste skiver to this piece. Rub down well and leave to dry.

Paste stiffening to inner divisions. Press well. Stitch top edges. Stain and polish.

Stitch top edge of front. Stain and polish. Stitch edge of flap down to back. Stain and polish. Insert top part of lock.

Remove gusset from press, mark positions for corners of case, 10" from each end. Bend at right-angles to previous fold, i.e. across width of gusset. Slightly round bottom corners of front and back, and of inner divisions, to fit to the bend of the gusset. The divisions are inserted into the gusset

before this is attached to front and back, to enable stitching to be done more easily.

Tip the three outer edges of one division with glue, and place in position in one fold of the gusset. Secure with clips. Stitch through three layers (fold and division) when dry. It is not essential to turn the corners with the stitching; to get within  $\frac{1}{2}$ " is near enough. Proceed similarly with the other division.

Make stitch holes at corners of main pieces (front and back), and at corresponding positions on the gusset. Glue one edge of gusset to front all round, securing with clips. Stitch when dry. Proceed similarly with back. Handstitch corners.

Thread straps through slots and punch small holes at threading end, to correspond with buckle.

Make handle and insert into handle-loops as described in Chapter 3.

*Diagram 101. Zipped brief-case* to slip under arm. Narrow gusset, no divisions. 24" zipp required.

Cut all pieces in outer leather and skiver. Stiffen two side pieces with thin card. Press. Paste skiver to gusset. Press. Stain and polish edges of side pieces.

Glue zipp, one edge at a time, to the two sides of the case, making sure that the corners of these exactly correspond.

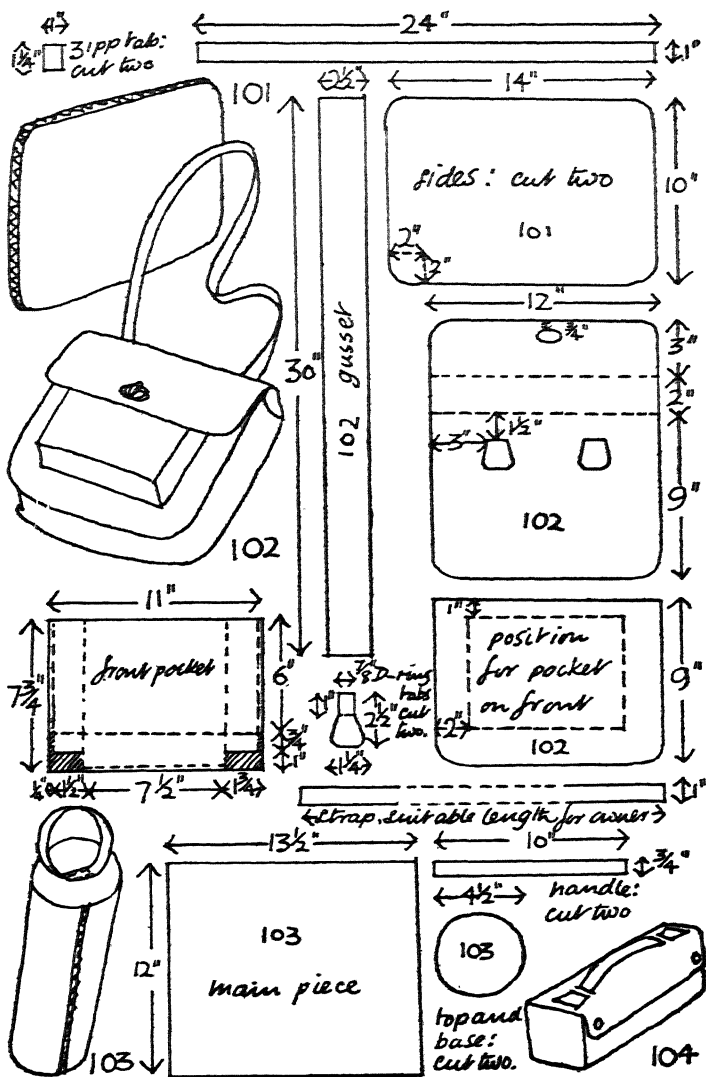
When dry, paste skiver to back of each piece. Rub down well and press, leaving zipp outside press. Stitch, stain and polish edges of tabs. Attach to ends of zipp tapes.

Stitch zipp all round when paste is dry.

Glue edges of gusset on to one side. Stitch. Glue to other side. Stitch. Stain and polish all edges.

A single-gusseted case with a flap can be made in much the same way, using pattern as *Diagram 3*, Chapter 2, with a soft gusset, as a prototype. A "concertina" gusset could be inserted too, if more than one division is required.

*Diagram 102. Satchel.* This should be made from hide, as it invariably gets hard wear. Next best is one of the less



decorative grained sheepskins used for handbags, lined with skiver and stiffened with thin card. The fastener is a turn-button.

If made of hide, all edges should be stained and polished before assembling the pieces. The description will deal with a lined satchel as being the more intricate to construct.

Cut all pieces from outer leather, and the strap of double outer leather. Cut skiver for all pieces except the strap.

Paste stiffening to all pieces, leaving  $\frac{1}{4}$ " space at all folds. Leave gussets of pocket unstiffened. Press.

Mark position for turn-button centrally and 1" from top edge of pocket. Fix. Paste skiver to this piece. Rub down well with a clean duster. When thoroughly dry, stitch top edge. Stain and polish all edges.

Mark position for eyelet of fastening centrally and  $\frac{3}{4}$ " from flap edge. Cut away oval of leather and identical shape in flap skiver. Fix eyelet.

Glue D-ring tabs in position as shown on *Diagram 102*. Stitch when dry.

Paste skiver to back. Rub down well. When thoroughly dry, stitch top and flap edges. Stain and polish.

Mark position for pocket on front. Fold pocket as shown on *Diagram 102*. This is the same in construction as the envelope pocket in the writing compendium, Chapter 4; please refer back for method of fixing. When stitched, paste skiver to front. Rub down well, and when dry, stitch, stain and polish top edge.

Paste skiver to gusset. Press. Stitch, stain and polish one short edge. Beginning with this end of the gusset, glue into position round front piece. When turning the second corner, estimate exact length required and cut away excess. Stitch, stain and polish this short edge. Continue glueing. When dry, stitch gusset all round front.

*N.B.* If satchel is made of hide, stitch-holes will have to be made round all corners and corresponding sections of gusset edges, and these portions stitched by hand.

Glue gusset to back. Stitch when dry. Stain and polish all edges.

Paste two thicknesses of strap together. Press. Stitch long edges, stain and polish. Please refer to Chapter 3, *diagrams 36-7*, for insertion of flat handles into D-rings.

*Diagram 103. Knitting bag.* You will need a 12" zipp for this. The bag can be made of suede, suede flesh or fine leather. It should be lined with white skiver, silk, white doeskin, or chamois.

Cut all pieces from outer leather, and lining for all except handle; cut this twice in outer leather. If silk is used for lining, a cartridge paper shape for main piece will be necessary, on which to mount the silk. (See pyjama case, Chapter 4.) Use thin card for top and base. If skiver or doeskin is used, cut thin card stiffening only for top and base.

Paste this to outer leather. Press. On one circle mark a rectangle in the exact centre  $\frac{3}{4}$ " by  $1\frac{1}{2}$ ". Paste layers of handle together. Press. Edge-stitch, stain and polish, (unless using suede, in which case do not polish, only stain.) Glue handle to rectangle marked, overlapping  $1\frac{1}{2}$ ". Stitch when dry.

Stain and polish 12" edges of main piece—with the proviso mentioned above—and glue zipp to one edge, tucking in ends of tape. When dry, paste lining to main piece, leaving 1" unpasted at the other 12" edge. Press, leaving zipp outside press. Stitch zipp where inserted. Bend main piece and glue zipp in position along opposite edge. Leave to dry, then open zipp and stitch from inside.

Make stitch holes along remaining edges of main piece, and all round top and base. Stitch by hand. Stain and polish edges.

Alternative designs are shown in *Diagrams 104, 105 and 106*, for which you can devise your own patterns.

No. 104 has side gussets continuing into flaps which tuck inside the bag.

No. 105 is on the same principle as the hold-all, with flat handles stitched in with top gusset.

No. 106 is on the same principle as week-end case No. 96—the zipp nearly meets at the back of the lid. A 14" zipp would be necessary for a bag with diameter 5".

*Diagram 107. Collar-box.* Pigskin or calfskin is ideal for this article, which can be horseshoe-shaped, circular or semi-circular, according to the nature of the collars to go inside, or to the fancy of the owner. My pattern is for a circular one; I will leave you to work out your own for the other shapes, which are shown in the illustration.

The primary purpose of a collar-box being to protect the shape of the contents it should be stiffened with stout card to within  $\frac{1}{8}$ " of the edge of each piece.

Cut all pieces in outer leather and skiver. A  $\frac{1}{2}$ " buckle is necessary for the strap fastening. Cut the strap from outer leather and skiver if the former is fairly stout: from two thicknesses of outer leather if only very fine.

Paste two layers of strap together. Edge-stitch, stain and polish. Prepare strap attachments similarly. Fix one of the latter to centre base, one to centre top.

Join gusset with flat seam at short edges. Stain and polish. Join top band similarly. Fix remaining two strap attachments across seams, centrally in width of each piece.

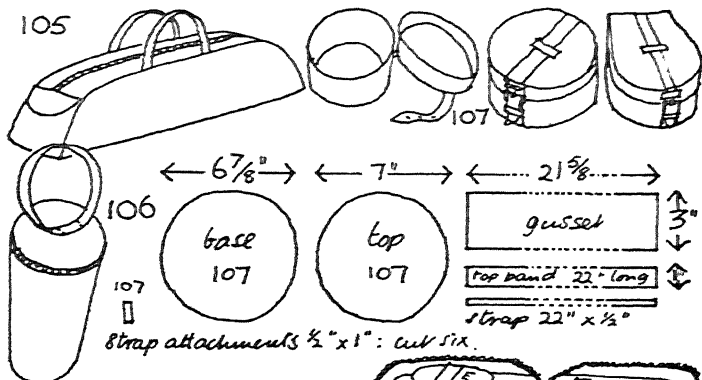
Attach buckle to one end of strap. Stitch in rectangle approximately 1" by  $\frac{1}{2}$ " to exact centre front of gusset (opposite to strap attachment at centre back).

Paste thick card stiffening and skiver to each piece. Rub down thoroughly and leave to dry.

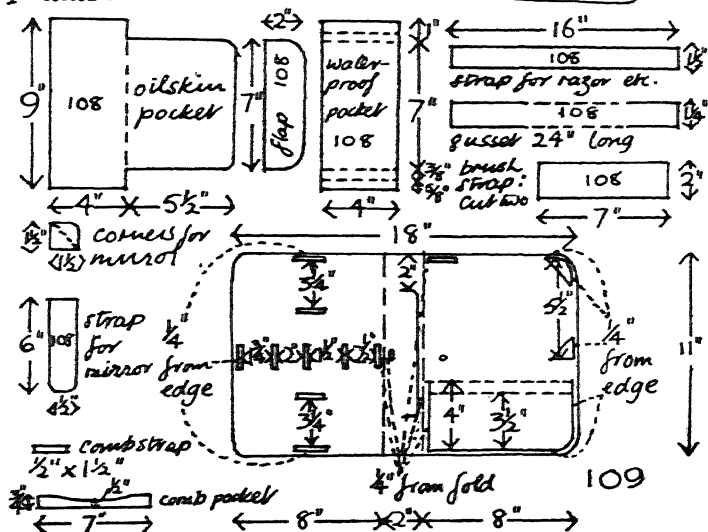
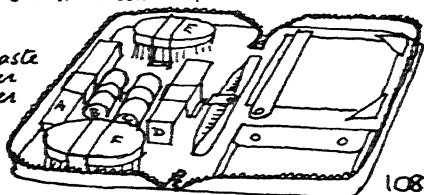
Make stitch holes all round top and base, along bottom edge of gusset, and one edge of top band. Edge-stitch the other side of this and gusset. Stain and polish.

Tack top band at intervals to top. Stitch by hand. Tack gusset to base at intervals. Stitch by hand. Stain and polish all edges. Thread strap through attachments, and punch necessary holes at opposite end to buckle.

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- A toothbrush and toothpaste  
B shaving brush container  
C shaving soap container  
D razor pack  
E and F hairbrushes  
G mirror 5"x7"  
H waterproof pocket  
T comb.



*Diagram 108. Gentleman's dressing-case.* This article can be made in fine, plain-grained leather, lined with skiver. Pigskin is very suitable. Interlining for the top and base is required, and a 28" zipp fastener. A flat handle as described in Chapter 2, can be attached outside to the spine.

The straps inside need not be lined if the outer leather is well finished at the back ; the edges should be ruled with a lining tool, and stained and polished. If lined with skiver, stitch all free edges, stain and polish. The oilskin lining for the waterproof pocket has to be attached only at the edges to the outer leather of the pocket.

Cut all pieces according to these notes and *Diagram 108*, and prepare all pockets and strap linings, finish all edges, etc. In making up the oilskin pocket, stitch the 9" edge to corresponding edge of the outer leather, and oilskin flap to the outer edges of the leather flap. Fold as indicated in *Diagram 108*.

Paste cardboard interlining to main skiver lining, leaving  $\frac{1}{4}$ " space at each fold. Press. Mark positions for attachments of straps and pockets on the skiver, as shown in *Diagram 109*.

Stitch brush straps, allowing  $\frac{1}{4}$ " for attachment, and leaving the rest in a loop to receive brush. Stitch long centre strap, allowing 3" for toothbrush box, 4" for shaving soap box, and 5" for razor pack. (Please note that all these measurements are general, and subject to revision for personal equipment.)

Fix press-stud to strap and comb pocket. (*See page 40*). Stitch comb pocket with base  $\frac{1}{4}$ " away from one spine fold, and strap  $\frac{1}{4}$ " away from the other. Attach the latter and the oilskin pocket flap face downwards on the skiver, and fold them over into position afterwards.

When the oilskin pocket flap has been stitched to the skiver, fold up the front of pocket so that the bottom fold lies in line with bottom edge of front. Fold in gussets and stitch close up to fold of flap. Stitch along bottom of pocket



over both gusset folds. Fix two press-studs, the areas for which should be reinforced with a small patch of leather on the inside.

Stitch corner pieces for mirror in place, and strap at outer edge. Fix press-stud to strap and skiver.

If required, stitch flat handle to spine of outer leather, as indicated in Chapter 2.

Paste lining to outer leather. Rub down well with a clean duster and leave to dry thoroughly.

Cut gusset in half down the length. Stain and polish one long edge on each piece. Glue one each side of zipp so that completed gusset is 2" wide. Treat skiver similarly, and paste to back of gusset. Stitch each edge of the zipp. The open end should be fixed flush with the spine of the case, but the closed end must be inserted for a short distance. Measure the gusset round the case as accurately as possible and estimate this length. Taper end slightly so that case will fold well. Stain and polish edges. Make stitch holes round corners of case and in corresponding positions on gusset. Lay case open and gusset face downwards on spine skiver at right-angles to length of case, and projecting away from it. Stitch each side of zipp, and edges of tab which projects inside. Bend gusset and stitch into position round case by hand and machine. It is always best to glue and clip the edges together before stitching.

*Diagram 110. Cycle bag.* Make this of hide if possible. Leatherette or rexine could be used, but neither is as durable as hide. Grained sheepskin could also be used, but should be interlined with stout canvas and lined with skiver. The base needs thick cardboard for stiffening, and a flat metal bar about  $\frac{1}{2}$ " wide is necessary for the top. The back and gussets should be fairly stiff to maintain the shape of the bag.

Paste card to gussets. Press.

Line pockets and flaps. Stitch top edges and flap edges. Stain and polish all these.

- Make buckle tabs of (i) hide, edges stained and polished,  
(ii) outer leather strengthened with tape at the fold.

Stain and polish all edges.

- Make straps of (i) hide, edges stained and polished.  
(ii) outer leather in two thicknesses pasted together, edge-stitched, stained and polished.

Mark positions on front of pockets for buckle attachments as shown in *Diagram 110*. Similarly mark positions on flaps for straps. Glue tabs and straps in place. Stitch when dry.

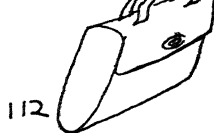
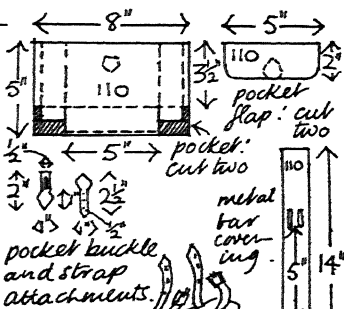
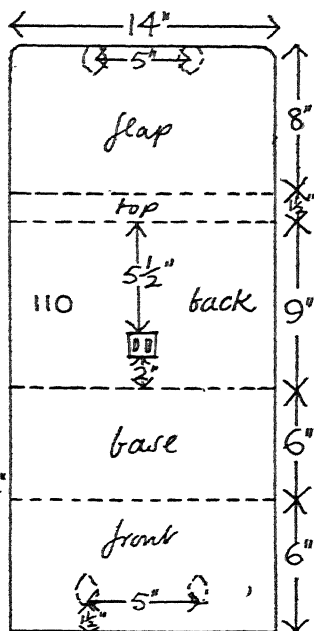
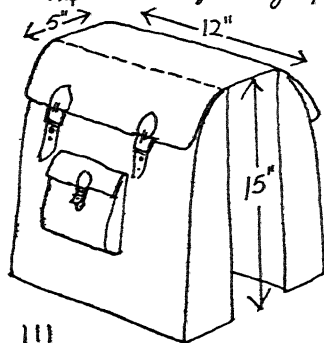
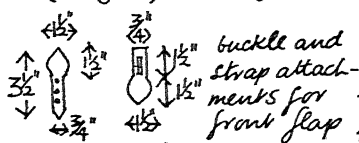
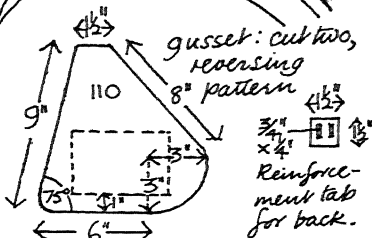
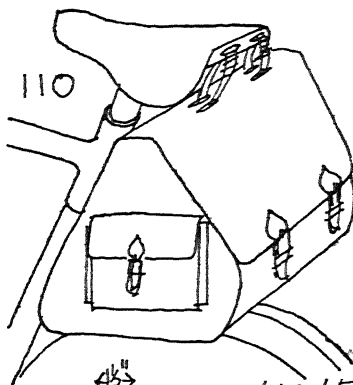
Mark positions of pockets on gussets, as shown in *Diagram 110*. Glue flaps first, and stitch when dry. Glue pockets by bases first. Stitch when dry. Glue sides, and stitch. For construction of these pockets, see writing compendium envelope pocket, Chapter 4.

Paste skiver to gussets. Rub down well. Stitch top edges, stain and polish. Paste interlining and skiver to main piece. Mark positions of straps and buckle as on front and flap of main piece. Glue. Stitch when dry.

Cut slots in covering for metal bar for insertion of straps which hold bag to saddle. Their position is shown in *Diagram 110*. Polish these and outside edges. Glue covering at top of bag. Leave one end open. Stitch on three edges, continuing round flap. Insert straps through slots, and bar into covering. Stitch the open end. Stitch top of front. Stain and polish.

Cut slots in reinforcement patch for back. Polish all edges. Insert strap. Glue in position as shown in *Diagram 110*. Stitch all round edge.

Make stitch holes round front edges of gussets and back corners. Make holes to match on main piece. Glue bases of gussets to base of bag. Stitch when dry. Glue back edges of gussets to back of bag. Stitch when dry. Complete stitching by hand. Stain and polish all edges.



*Diagram 111.* If you are an ambitious craftsman and keen long-distance cyclist, you may like to devise a pattern on this constructional basis, for a pair of panniers as shown in the accompanying sketch. Use very strong canvas reinforced with leather; hide; or very heavy rexine of double thickness. The backs and bases should be stiffened with plywood or stout cardboard, and the joining piece must be strongly reinforced. I suggest that the flaps are cut all in one with the top layer of this piece, and the main part of the panniers cut all in one with the under layer, thus preventing a seam occurring at a critical point. The two layers could be stitched as shown on the diagram.

*Diagram 112* is for the less ambitious leatherworker who may possess a bicycle and merely wish to carry a small repair outfit. Made on the principle of purse in *Diagram 41*, hide is the ideal material, but any stout hard-wearing piece of leather is suitable.

## CHAPTER SEVEN: GLOVES

AS I MENTIONED AT THE BEGINNING OF CHAPTER Three, it is essential to buy a good pattern of *the correct size*, before endeavouring to produce a well-fitting pair of gloves. I can recommend Russell-Streatley patterns, or those of Mrs. Staite ; both are thoroughly reliable and well-shaped.

Gloving skins are nearly always from sheep or goats, and therefore rather small in comparison with other types of leather. Usually two pairs of gloves can be cut from an average-sized skin of about six square feet.

First test the leather for stretch. It is obvious that more elasticity is necessary across the hand than in the length of it ; so having found the direction of the skin in which there is the maximum expansion, place the main pattern piece, or trunk as it is called, in position as shown in *Diagram 113*.

Draw round it accurately with a soft pencil kept well pointed. Mark the position for the thumb-hole, bases of fingers, and nips—tucks down the back of the glove. It is most important that all pieces and positions should be accurately marked ; as in making any article, the final shape is adversely affected by bad cutting-out.

Cut carefully on the lines with sharp scissors, removing

thumb-hole and separating fingers. Cut evenly so that no jagged edge is left.

Turn the pattern over—most important to remember, otherwise you will get two gloves for one hand—and place on leather as close to the former position as possible. If the leather has no “nap,” I find it economical to turn the pattern upside down in order to get it closer to the line of the other trunk. Proceed as before with this piece, the thumbs and the fourchettes. These are the finger gussets, and can be of two kinds; those with quirks and those without (*Diagram 114*).

*Double fourchettes with quirk.* These are inserted, as are the single ones, into the back of the glove first. It is essential to slit them down far enough, or the quirks do not set properly. It needs *Diagram 115* to explain just how far down the slit should reach, and from the same diagram you will see how the slope of the base of a single fourchette is obtained.

*Single fourchettes.* These are cut in pairs, and one needs three pairs for each glove; they are sewn together at the bases by a close oversewing stitch on the wrong side of the work. The long, straight edges are inserted into the back of the glove, just as are the outside edges of the double fourchette.

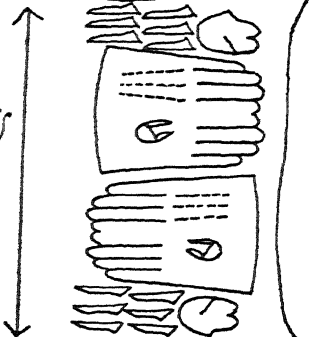
Cut your gloves with either of these alternatives, and then you will have all the pieces for each glove.

For sewing you require fine waxed gloving thread sold especially for the purpose; or linen button thread which is heavier, and not suitable for doeskin or fine suede; or “Star Sylko,” which has a silk finish and is suitable for ornamental gloves. Do not use stranded embroidery silk, or machine cotton.

A needle with a triangular point is recommended for gloving, as it remains sharp longer; an ordinary fine sewing needle can be used equally well if it is discarded when becoming blunt.

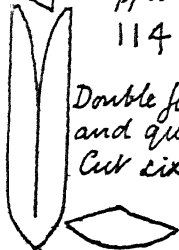
113

Stretch is usually this way, but chamois and doeskin stretch nearly as much one way as the other.



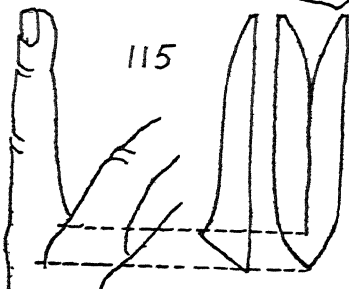
Fourchette without quirk. Cut six of these on one side of the pattern, and six the opposite way.

114



Double fourchette and quirk.

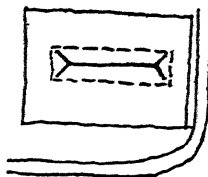
Cut six of each



115



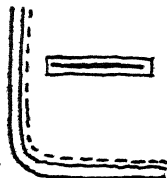
116



Wrong side of patch, right side of glove.

117

Right side of glove when patch is turned.



Two styles of stitching may be used, according to the type of leather to be worked : the easier and most usual for hand-made gloves in a medium weight skin is stab-stitch. When finished, it resembles a running stitch, but it is essential to work one stitch at a time, literally stabbing straight through from one side of the leather to the other, and taking great care to get stitches and gaps between them exactly even. Nothing looks worse than an unevenly worked glove ; it rarely fits well.

The other style, more suitable to very fine doeskin or kid, and also used for fur-backed gloves, is a round seam, made *over* the two raw edges to be joined, like an oversewing stitch, with this difference : that instead of progressing at each stitch, the needle passes twice through each hole making two stitches, one slanting from the previous hole, and one perpendicular to the edge after the needle has been through the hole a second time. The thread then passes to the next hole.

Never begin your stitching with a knot, but oversew, taking up half the thickness of the skin on the wrong side.

In making up the gloves, begin by taking three shallow tucks in the back of each hand, from top to bottom as indicated on the pattern. If you take up too much in the nip, you may not be able to get the gloves on when finished. I suggest  $\frac{1}{16}$ " depth, taking up about  $\frac{1}{8}$ " leather for each nip.

Next put the thumb into its hole. Fold it in half so that the top two shapes coincide. Stitch from the fold down to the first corner. Do not fasten off your thread. Now there are three short edges left on the thumb, and a tab in the thumb-hole with three sides. Make sure at this juncture that you are pairing the right thumb with the right hand, and the left thumb with the left hand. It is useful to remember that the side of the thumb which is slit to produce two of the short edges mentioned above, has to be set into the palm of the glove, and the blunt angle to the back. On



most patterns the points on the thumb, and corresponding points on the trunk, are numbered. Pick up the tab of one thumb-hole and fit its centre edge to the centre one of the three edges on the thumb. Continue stitching towards the palm, turning the corner when you reach the end of the row, and fitting the next two edges together. Turn the next corner and continue stitching for a short distance down the outer edge of the thumb-hole. Pause, take another needleful of thread and fasten on at the point where you began to join the thumb to the tab. Stitch in the opposite direction, turning the corner and continuing until opposite your first needle. If you appear to have too much leather on the base of the thumb to fit into the hole, ease the latter around the base where the skin stretches most. If the reverse is the position, ease the base of the thumb, and continue stitching to the centre base. Finish the second needle to this point.

The fourchettes are the next consideration, and as there are two kinds I will describe the easier first. There is little difference in the method of insertion, but one is more easily explained and therefore possibly more easily learned. Double fourchettes with quirks fit better in fine skins, but for men's gloves and thick skins use the single fourchettes.

Having oversewn the single fourchettes in pairs at the base, they are put into the back of the glove first, and all fourchettes for one hand are sewn in this way, the glove folded in half, and all the front seams stitched afterwards. *Always* begin stitching at the base of each finger, inserting the longer edge of the fourchette into the back of the glove. Stitch until about 1" from the top of the finger, estimate the exact length of the *straight edge* required to reach to within  $\frac{1}{8}$ " of centre top of finger, clip and reshape the top of the fourchette as before. Proceed to the end of the fourchette, and fasten off on the wrong side of the leather. Return to the base of the finger and repeat for the other fourchette.

It is better for the pairs not to meet at the tip of each finger, as it makes them less bulky. If the wearer has thick stumpy fingers, this additional width at the tip may then be desirable. For slim-fingered people make the fourchettes a fraction narrower, and vice versa.

When all have been stitched to the back of the glove, fold it in half and, beginning with the index finger, always at the base, sew to the tip. Return to the base and sew up the second finger, and so on. Stitch from the top of the glove to the tip of the little finger.

If you use double fourchettes, sew the quirks in position at the base of the slits, by two of their edges (*Diagram 116*). Some quirks are cut with two straight edges and a curved one. In this case, sew the two straight edges to the fourchette. Insert the outside edges of fourchettes into the backs of the gloves, adjusting the tips as described for the single kind. Fold the gloves in half as before, and always beginning at the base of each finger, fold the quirks in half and stitch from the folds to the finger-tips.

*Button gloves.* These are made in exactly the same way as the pull-on type, but are cut (a special pattern is obtainable) with a slit in the palm, which, with the top, is bound with a thin strip of the leather used for the main glove.

The buttonhole is a tailored one. A small rectangle of leather is applied face to face with the wrist of the glove, in a pre-determined position, the shape of the buttonhole being stitched by machine or back-stitch. A slit is cut through the centre, and the corners mitred, the patch turned to the wrong side of the glove and pressed flat. The edges are herringboned securely at the back (*Diagram 117*).

The button should be sewn on with tape; for this, special glove buttons should be used, with wide shanks. Sew very securely. If only ordinary buttons are available, glue on a small patch to reinforce the place where they are to be stitched. Press-studs are often used instead of buttons, and these should always be put on to reinforced patches.

*Gauntlet gloves.* A gusset can be inserted in the back seam from wrist to top, in order to make a gauntlet glove. It is better if the gauntlet is double leather, or stiffened, or lined with a matching material.

Tops of gloves can be left without stitching if the skin is firm, and can be shaped and decorated according to wearer's taste. A fine binding can be applied of the same leather, or the edge can be turned in once, and stitched as the rest of the glove. There is a great deal of scope for creative ideas in glove-making, but be warned: do not make the mistake of using unsuitable materials to make a design, just to be "different." As in every other designer's job, use the right materials together, and be super-critical, almost conservative, rather than "arty-crafty." The aim is to produce a beautiful pair of gloves, not to show how cleverly thonging, blanket-stitch or lazy-daisy stitch can be used.

*Fur-backed gloves.* There is a special pattern for these, in which the back of the thumb is cut in one piece with the back of the glove.

Cut fur with a razor blade, holding it between finger and thumb away from any surface, to avoid cutting the hairs of the fur.

The palm, the front of the thumb, and the fourchettes should be cut from strong gloving leather—cape or peccary are advisable. The lining can be made from any suitable knitted material, e.g. interlock, stockinette, etc., or from doeskin or chamois. A short length of elastic should be inserted in the wrist.

All lining should be a fraction smaller on all edges than the outside, and made up on the wrong side. It should be herringboned to the fur before the leather is attached.

Prepare the fourchettes as described for the pull-on glove, and insert into the back of each glove with the round seam, worked on the wrong side of both fur and leather, sewing through the edge of the lining. Attach palm and thumb to the fur in the same way, and sew up the side seam, catch-

ing in the lining all the time. Now stitch the fourchettes into the front of the glove with stab-stitch, catching the lining at base and tip of the fingers. Work the thumb similarly. Insert elastic inside at the wrist, by oversewing into a stretched position at each end, and herringboning over it from one end to the other. This can be done through the leather as well as the lining, or through part of the thickness of a heavy leather.

The tops of fur gloves can be finished by turning in the edge of fur and oversewing as invisibly as possible on to the lining. If the glove has a gauntlet finish, this can be faced with fur of the same, or contrasting colour to that used for the main glove. The facing should be joined along the top edge on the wrong side, with the round seam, and oversewn on to the lining at the wrist.

*Fur mitts* are made in a very similar way. A pattern can be obtained from the fur-backed glove pattern, cut without separating the fingers, but it is better to buy an authentic mitt pattern. The lining is attached to the fur in exactly the same way and the top finished similarly to the gloves.

## CHAPTER EIGHT: SLIPPERS

IN THIS SECTION I CAN ONLY DEAL IN A GENERAL WAY with the construction of slippers and sandals, and provide a few useful hints from my own experience.

In all cases an accurate pattern must be obtained, and if you do attempt to cut your own, base it on a trade pattern for general shape and alter the style on that basis.

*Diagram 118.* The moccasin is the easiest type of slipper to make. I strongly advise stitching a hide sole to the centre of the main piece, as one can very rarely obtain leather sufficiently strong to wear well and, at the same time, fine enough to gather at the toe. The most suitable leather for this type of slipper is a heavy suede. This can be lined with any toning remnant of silk, velvet or woollen material available, and interlined with wadding if a quilted effect is desired, either outside or inside. Unshorn sheepskin is also recommended, and no lining is needed. Very heavy skiver can be used, quilted to wadding and material to strengthen it. I do not recommend it for hard wear, though.

As mentioned above, sew a stout sole to the centre of the main piece, and then attach the lining, if any, by herringboning all round the toe and heel, and turning in a small hem and stitching to the turn-down tops. Line the

tab in the same way, herringboning the toe edges and turning a small hem at the top edge.

Gather round the outside of the toe on main piece, as indicated in *Diagram 118*, keeping stitches fairly big ( $\frac{1}{4}$ " ) and very even. If the leather has a raw, white edge when cut, stain and polish this before gathering. Draw the gathering tight to fit between the points marked on the tab pattern at the toe. Secure.

Stitch tabs into toe in position as shown on pattern, using either the round seam as described in the previous chapter, in which case lay the tab flat on top of the gathers, picking up one at each stitch; or using the stab-stitch with double thread, laying the tab back to back with the main slipper, and stitching on the outside of both pieces. Keep the stitches very even.

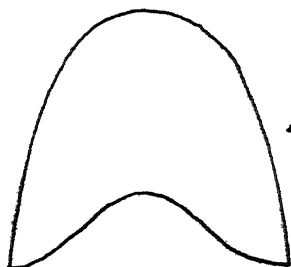
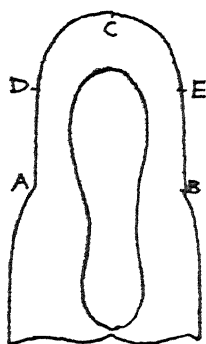
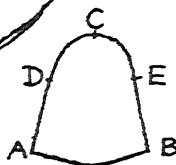
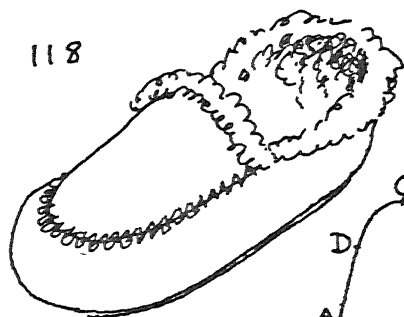
Variations on this style can be effected by different decorative features, tabs, etc.

*Diagram 119. Grecian slippers.* These need a stouter sole than moccasins. Cobbler's sole leather should be cut to the required size, the edges sandpapered quite smooth, burnishing ink or stain applied, and the edges well polished. If a flat heel is to be fixed, do this before sandpapering and polishing, preparing the edges of the two layers of leather together.

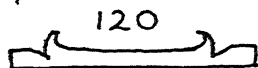
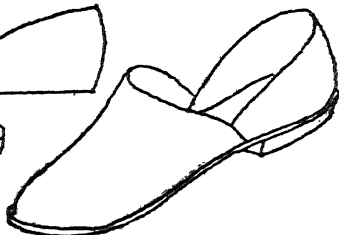
Top soles—quite stout ones—can be bought with holes already pierced for stitching tops of slippers and heels in place. If these are available, make the outer soles exactly the same shape as the top soles.

Prepare the tops by machining the lining to the top edge on the wrong side, turning inside out, flattening and edge-stitching. Herringbone the rest of the lining round the edges. Stitch the tops of slippers to the top soles, and glue these to the outer soles. When attaching the toe-piece, ease the tip of the toe on to the sole, and begin stitching with two needles at the centre front, taking a few back-stitches with each in both directions, gradually working up

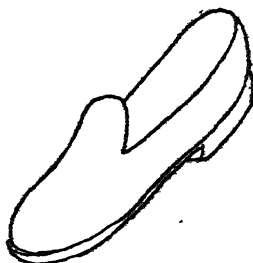
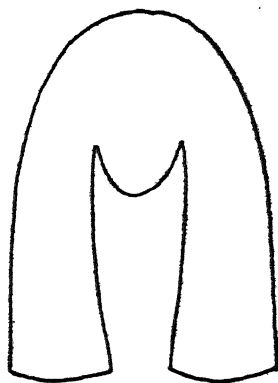
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120



121

towards the heel. The latter should be prepared (stitch the back seams on the wrong side, hammer flat and tack down ; attach the lining, if any, edge-stitch, stain and polish if necessary ; herringbone the lining to outer leather at base of heel) and, before the toepiece is completely sewn down, the heel should be stitched in a similar way with two needles, starting from the centre back and finishing through both toe-and-heel piece, with the latter inside.

Paste insole in last of all.

If no suitable top soles are available, the uppers can be stitched either straight on to the outer sole, or to a welt. The latter must be made of strong hide, cut exactly to the shape of the outside of the sole, and trimmed to about  $\frac{1}{2}$ " width. The centre edge should be pared to avoid a hard edge inside the slipper.

Stitch the toe and heel to the welt as described before. (This can be done on a special machine if that is available, but hand-sewing with large stitches, using strong linen thread is serviceable for slippers.)

On the outside of the outer leather sole make a shallow, slanting cut all round, about  $\frac{1}{8}$ " away from the edge, sloping the tip of the knife towards the centre of the sole. Turn back a flap of leather all round (*Diagram 120*). Glue the welt in position on the inside of the sole, and when dry make holes at equal intervals round the edge, in the valley, with a fine awl. Stitch the welt and sole together firmly. Glue back the flap of leather all round outside the sole, and hammer flat. Glue another layer of leather at the heel, and tack with short nails. Sandpaper all edges of sole, heel and welt. Stain and polish.

These methods of attaching uppers to soles will be referred to in conjunction with wedge-heeled slippers.

*Diagram 121. House slipper.* The upper of this is made in one piece, and can be attached to the sole as described for the Grecian slipper. Finish the lining at the top edge as for the Grecian slipper, first joining the back seams of the



outer leather and lining, opening them, and pressing flat. Exterior decoration should be applied before the lining is attached. Ease the toe and the heel slightly on to the sole.

*To make the soles and heels for wedge shoes*, a cork sole has to be covered at the edges with skiver, which is pulled taut, turned on to top and underside of sole, and glued in position. The wedge is covered similarly. Heel attachments, i.e. straps to hold ankle straps, should be machined to the heel edge of the skiver before finally glueing into position. The ends of these straps must be pared to paper thinness before inserting under insole, or a hard ridge will be felt.

Uppers can be attached to a welt as in the Grecian slipper, or to a strip of webbing glued and stitched through the cork sole at the edge, from toe to instep. They can also be stitched directly to the cork sole (which should be reinforced with linen) before it is glued to the outer sole. The wedge should be glued to the cork sole after the latter has been stuck—rubber solution is good for this—to the outer sole.

Any number of variations can be made on these lines, but think carefully about the constructional details when designing a style. Some suggestions are offered in the following sketches (*Diagram 122*).



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